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ABSTRACT

The sourcebook is one of several supplementary materials for a 15-week newspaper course about popular culture in the United States. Program ideas and related resources compiled in the sourcebook are designed to help civic and group leaders and educators plan educational community programs based on the course topics. Section one describes ways in which the program can be used in community and academic programs. Section two, Suggestions and Aids for Educational Community Programs, suggests background reading in specific periodicals and books, discussion questions, and group research activities for each of the 15 course topics. Section three describes in detail the activities and publications of 48 national and private organizations concerned with various facets of popular culture, including the Agency for Instructional Television, American Film Institute, Federal Communications Commission, National Association of Broadcasters, and Twentieth Century Fund. Also listed are names of contact persons of state humanities committees. Section four contains an annotated bibliography of over 100 films categorized according to each of the 15 course topics. (AV)

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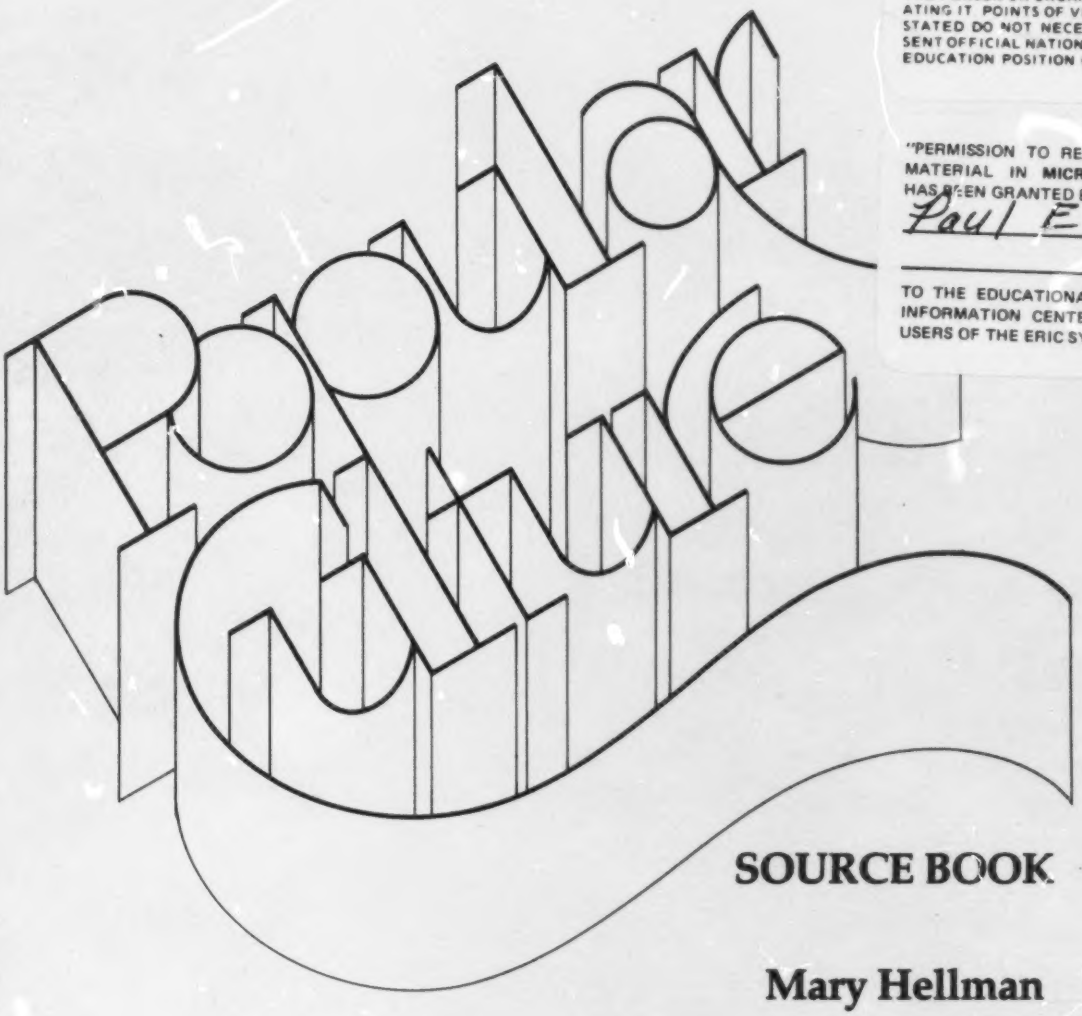

SOURCE BOOK

Mary Hellman

A Project of Courses by Newspaper, University Extension
University of California, San Diego
Funded by the National Endowment for the Humanities

SO 010 579

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INTRODUCTION

This *Source Book* was developed by Courses by Newspaper in an effort to broaden the impact of its Spring, 1977 program "Popular Culture: Mirror of American Life." Specifically, the program ideas and resources contained in this publication are designed to help civic and group leaders and educators plan timely community programs based on the course topics.

This project was generously funded and supported by the National Endowment for the Humanities and directed by Courses by Newspaper's project director George A. Colburn and editorial director Jane L. Scheiber. The filmography was researched under the direction of Nadine Covert of the Educational Film Library Association.

SECTION I

TOPICS

How to Use Courses by Newspaper Topics

The lines for *Star Wars*. Broadway Joe's salary. "All in the Family." Jimmy Carter's campaign. Living together. Millions viewing the King Tut exhibit. Farrah Fawcett-Majors. The Big Mac Attack. *Ms* Magazine. Walter Cronkite.

What's the connection? All are facets of modern America's popular culture. And this popular culture, that both reflects and shapes contemporary society, is an ideal topic for lively, informative community programs. In the following pages is an outline of topics and program ideas designed to provide an understanding of popular culture in all its variety. This topic outline and other materials developed by Courses by Newspaper, a national educational program, make the planning of timely programs for civic, religious, educational and community groups easy and inexpensive.

What are some possible topics for community educational programs on popular culture?

Based on Courses by Newspaper's Spring 1977 program, "Popular Culture: Mirror of American Life," the following is a list of topics that can be used for weekly or monthly meetings.

1. **Popular Culture: What Manner of Mirror?**
   How is American life reflected in and shaped by popular culture?

2. **Story-Tellers and Story-Sellers: The Makers of Popular Culture**
   Who decides what we hear, see, and read?

3. **Popular Culture: Who Pays?**
   What is the economic impact of such popular culture industries as magazines, television, records, and movies?

4. **America's Popular Culture: Growth and Expansion**
   What are the dominant themes that link today's popular culture with the past?

5. **Hollywood: The Dream Factory**
   What is the impact of Hollywood's "dream factory" on American society?

6. **Television: The Pervasive Medium**
   What characteristics of television have contributed to its rise as the dominant mass medium?

7. **Popular Culture and Popular Music: Changing Dreams**
   What American ideals and dreams are expressed in our music?

8. **Popular Music: Sounds of the People**
   What is the basis for the current popularity of "rock" music?

9. **Sports: The Pleasure of the Flesh**
   What explains the American passion for sports?

10. **Sports: Instant Legends and Super Heroes**
    What is the American attitude toward today's sports stars?

11. **Politics and Popular Culture**
    How do the mass media affect the nation's political processes?

12. **Popular Culture: Minorities and the Media**
    What is the impact of the mass media on the struggle for equality?

13. **Popular Culture: Mirror of Women Moving**
    What has been the impact of the mass media on the changing role of women?

14. **Popular Culture and American Life-Styles**
    What is the impact of the 1960s' counterculture on today's life-styles?

15. **The Death of the Mass Media**
    What trends indicate a decline in the influence of the mass media?

How can I use the topics for "Popular Culture" in planning programs for my organization?

Stimulating weekly or monthly programs for all types of organizations can be planned around these topics. Organizations that meet every week can examine each of the fifteen topics. Those meeting monthly can focus on a selection of the topics that reflect the group's interests and concerns.

Because each of the topics is rich with ideas and points of view, meeting formats can be varied to achieve maximum interest and participation. For example, one meeting might include a group discussion of the topic led by an instructor from a local community college, college, or university. Another could feature discussion by a panel whose members represent differing viewpoints. Another could feature a film, followed by a speaker who would comment on issues raised in the film.

To assist you in planning these meetings, a variety of program ideas for each of the course topics, as well as suggested discussion questions and books to review, are found in Section II of this book.

In Section III is a list of organizations that will provide resources such as speakers, films, or handouts to enrich your meetings.

And Section IV contains a filmography researched by the Educational Film Library Association that suggests several provocative and informative films for each weekly topic. Most of these films are available from community or educational film libraries for modest rental fees.

Are materials available to stimulate group interest in the "Popular Culture" topics?

Articles on the fifteen "Popular Culture" topics will begin appearing in newspapers throughout the country in January 1978. These concise weekly articles provide historical perspectives, explore current thought and opinions, and raise questions about assumptions, traditions, interpretations, and proposals for the future. This series was written for Courses by Newspaper by scholars and observers of the contemporary scene who share insights into modern "mass-mediated" society.

If a local or nearby newspaper is featuring this series, members can be asked to read the appropriate articles for background on topics scheduled for discussion. A participating newspaper will be happy to provide information about its schedule for publication of the articles, and this information can be relayed to members in your newsletter or meeting announcement.

How can I find out if this series is to appear in my local newspaper?

A list of participating newspapers is available from Courses by Newspaper, University Extension, University of California, San Diego, Q-056, La Jolla, CA 92093.

If your local newspaper is not carrying this free series, Courses by Newspaper will work with you to involve your newspaper. For assistance, phone collect (714) 452-3405 and ask to speak with the program's newspaper liaison.

Are additional materials related to the "Popular Culture" topics available?

Supplementary materials that expand on the "Popular Culture" topics have been prepared by Courses by Newspaper. Included is a lively anthology, *Popular Culture: Mirror of American Life, A Courses by Newspaper Reader*, featuring thought-provoking readings that correspond to each topic; a *Study Guide* containing essays that relate the newspaper and anthology articles, factual review questions, and suggested essay and discussion questions; and a set of *audio-cassettes*, featuring programs that elaborate on the themes of the newspaper articles.

Selections in the *Reader*, an excellent source of additional points of view, can be read by the entire group or by one or more members who could summarize the readings for the rest of your group at your meetings.

The *Study Guide* is a convenient source of background information for discussion leaders to use in preparing for each meeting. The brief programs on each topic recorded on the *audio-cassettes* can be played at the beginning of your group meetings to stimulate interest and discussion on the topic.

All of these materials can be ordered by mail using the coupon printed in the back of this book or by writing Publisher's Inc., 243 12th Street, Drawer P, Del Mar, CA 92014. Groups planning discussion sessions based on the "Popular Culture" topics may order the books for their members at discount prices. All orders must be prepaid.

Are any resources for these "Popular Culture" programs available locally?

The series of fifteen newspaper articles on the "Popular Culture" topics is the basis of a course offered by participating colleges and universities throughout the nation. If a local educational institution is offering "Popular Culture" for credit, it can provide a wealth of resources that will be useful in planning your group's programs. As part of their educational program, many colleges and universities sponsor films and/or lecture series on the course topics, and some are offering special sessions of the class or community forums that are open to members of the community who are not enrolled in the course for credit.

Members of your group who want to broaden their understanding of the "Popular Culture" topics may want to enroll in the course for credit or noncredit or to attend events on campus related to your meeting topics. Information about these local programs can be relayed in your newsletter or meeting announcements.

Other organizations that may be a source of speakers or panelists for your discussion sessions are listed in Section III.

Are any local colleges planning community forums based on the "Popular Culture" topics?

As were past courses, Courses by Newspaper's "Popular Culture" series is the basis of community programs planned by participating newspapers and educational institutions. Of note are the CbN Forums, demonstration community humanities programs that will be conducted at six community colleges during Spring 1978. Designed to generate broad community discussion of the "Popular Culture" topics, these forums are being developed under the auspices of the American Association of Community and Junior Colleges, with a grant from the National Endowment for the Humanities.

CbN Community Forums based on the topics of Courses by Newspaper's Fall 1977 series "Crime and Justice in America" were held at Black Hawk College, Moline, Illinois; Delgado College, New Orleans, Louisiana; Johnson County Community College, Overland Park, Kansas; Keystone Junior College, La Plume, Pennsylvania; Monterey Peninsula College, Monterey, California; and Valencia Community College, Orlando, Florida. Featured in these forums were town meetings, television and radio series, library displays, and weekly discussion meetings.

The six Spring participants will work with humanities faculty and community groups to organize events based on the "Popular Culture" topics. The community colleges chosen include Coastline Community College, Fountain Valley, California; Garrett Community College, McHenry, Maryland; St. Louis Community College at Florissant Valley, St. Louis, Missouri; Tarrant County Junior College, Fort Worth, Texas; Muskegon Community College, Muskegon, Michigan; and Tacoma Community College, Tacoma, Washington. Each forum, free and open to the public, will feature a discussion period led by

members of the community and the college faculty. Other programs being planned include film series, community debates, symposia, television and radio broadcasts, and book review discussions.

If your local community college is involved, consider linking your program plans to those of the college. If the college is not involved, encourage the staff to contact the American Association of Community and Junior Colleges for information on future Courses by Newspaper Forums and regional workshops to be held at the twelve participating colleges during Fall 1978. At these workshops, interested colleges will hear reports from participating colleges and learn how they can conduct similar forums for their communities using Courses by Newspaper themes, topics, and materials.

For additional information, write Diane U. Eisenberg, Director, Community College Courses by Newspaper Forums, American Association of Community and Junior Colleges, One Dupont Circle, N.W., Suite 410, Washington, DC 20036 or phone (202) 293-7050.

How can I find out if my local college or university is involved in "Popular Culture"?

A list of participating colleges and universities is available from Courses by Newspaper, University Extension, University of California, San Diego, Q-056, La Jolla, CA 92093 (phone 714/452-3405).

As the course instructor, how can I enrich my Courses by Newspaper class for enrolled students?

Because it is an innovative program in continuing education that attracts many nontraditional students, Courses by Newspaper encourages instructors to enliven classroom meetings and to increase the number of meetings (beyond the two required contact sessions) with students enrolled for credit. However, to maintain the flexibility of the course, it is suggested that these additional meetings be optional.

"Popular Culture" provides many opportunities to invite guest speakers from other academic departments. These speakers should be selected not only for their expertise, but also for their ability to stimulate lively discussions. Speakers can also be drawn from among the numerous public and private organizations that are informed on one or more of the course topics. A sampling of these organizations can be found in Section III of this book.

Films selected from the filmography in Section IV also can be used to enrich class discussions. Many of the films listed are designed to spark discussions of the topics by presenting a variety of points of view as well as historical background and future forecasts. The program suggestions in Section II, which frequently combine a film showing with a guest speaker or panel discussion, lend themselves to implementation in the classroom.

How can I broaden the impact of my Courses by Newspaper program?

When you have completed planning your classroom sessions, consider inviting the general public to attend. Surveys conducted by Courses by Newspaper have shown that many newspaper readers regularly follow the series but do not need college credit and therefore do not enroll in the course. However, many are likely to attend public forums on the course topics.

In planning your public sessions, try to achieve the broadest community involvement possible. Perhaps a local community group or an organization with a special interest in popular culture can be invited to become cosponsors of the public sessions. Or a local high-school teacher can be invited to involve his or her classes in the program and the public sessions. This type of community participation not only broadens the impact of the course but also familiarizes the public with your institution and its programs.

To reach and involve Courses by Newspaper readers in your area, publicity is essential. The local newspaper carrying the Courses by Newspaper series, of course, will usually be happy to publicize events related to the series that offer a service to their readers. However, be certain also to contact local television and radio stations, provide them with a schedule of your programs, and encourage them to cover the sessions.

Students enrolled in the course for credit can be asked to come before or stay after the public programs to raise questions of special concern to them. If you prefer meeting with the enrolled students separately, consider scheduling an additional contact session for students only.

How can I use this Source Book to assist me in preparation for my Courses by Newspaper classes?

To aid those seeking background information and program ideas on specific topics, Section II of this book contains references to recent articles in popular periodicals; Section III lists program suggestions and resources for each topic; and Section IV is a filmography.

SECTION II

PROGRAMS

Suggestions and Aids for Educational Community Programs

Because of their rich, and sometimes controversial nature, each of the topics for "Popular Culture" inevitably suggests an abundance of program ideas; thus, it has been impossible to provide more than a sampling of these ideas on the following pages. It should also be noted that none of the program suggestions included in this book is meant to reflect or support any one point of view; rather they are designed to provide a framework or a point of departure for group discussions. Individual community leaders and course instructors are strongly encouraged to adapt or modify these suggestions to suit the interests and concerns of his or her particular group.

Suggestions presented for each weekly topic include ideas for films, speakers, debates, surveys, and panel discussions. Also included are selections to read and books to review from the Courses by Newspaper Reader, *Popular Culture: Mirror of American Life*, selections from popular periodicals, and suggested discussion questions. Information on public and private organizations that can provide additional resources, such as films, speakers, and handouts on specific course topics, are listed in Section III. A complete filmography for the course, compiled by the Educational Film Library Association, can be found in Section IV.

1. Popular Culture: What Manner of Mirror?

Popular culture is a virtual mirror of the manner in which most Americans spend perhaps the greatest segment of their lives. . . . If the image of ourselves is less than the idealized picture we might wish to see, we cannot blame the mirror.

— David Manning White

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section I for articles by Ray B. Browne, Russel Nye, Marshall Fishwick, and others on "Popular Culture: What Manner of Mirror?"

From Popular Periodicals

The importance of communications and its evolution to today's mass media are discussed by historian Neil Harris in "How We Keep in Touch," a Bicentennial essay in the February 16, 1976 issue of *Time* (pp. 69–71).

A changed America is the product of years of headlong growth according to "How Three Decades Have Transformed America" in the January 10, 1977 issue of *U.S. News and World Report* (pp. 66–71).

Free-lance writer Mark J. Kurlansky interviews several academic leaders on popular culture and assesses its status as a scholarly discipline in "Pop Goes the Culture" in the June 1977 issue of *Change* (pp. 36–39).

Books to Review

The Unembarrassed Muse: The Popular Arts in America by Russel Nye. This classic study traces the growth of popular culture in America.

Mass-Mediated Culture by Michael Real. A cultural anthropologist looks at such popular culture phenomena as the Super Bowl and Disneyland.

Suggested Discussion Questions

Explain the statement that popular culture is "a mirror of American life." Is it a two-way mirror?

How does the modern image of America reflected by popular culture compare with our ideals? With past images? With our self-image?

In what ways do the mass media influence modern popular culture? What is the relationship of the audience to both the mass media and popular culture?

What is the impact of popular culture on aspects of our lives such as jobs, family life, politics, goals, etc.? Has this impact increased or declined with the advent of the mass media? Why?

Given the impact of popular culture on our lives, what in your opinion is an appropriate relationship between "culture consumers" and "culture dispensers"? How can this relationship be obtained? What barriers must be overcome?

Program Suggestions and Resources

Mirror or Distortion? Modern popular culture, in all of its variety, is alternately described as a mirror image and a distorted image of American society. For perspective on this debate, convene a panel. Panelists could include a priest, minister, or rabbi; the general manager of a local television station; a professor of popular culture, sociology, or communications; a local newspaper publisher; the head of a minority rights organization; and a representative of your chamber of commerce. Consider inviting a local radio station to tape-record this discussion.

Popular Culture: Here and Now. What is the general public's perception of our popular culture at the moment? Ask group members to select items for an imaginary popular culture time capsule and to explain their choices. After each person has suggested several items, have the group select the ten or so that they believe accurately represent popular culture today. Consider recording this session as an oral history of your group.

Ideals and Images. Many of the contradictions evident in our popular culture grow out of clashes between our idealized perceptions of ourselves as a people and the images of our society mirrored in our popular culture. Explore this issue in a discussion led by a professor of popular culture or sociology from a local community college, college, or university. Prior to the discussion, group members could be asked to prepare a list of American ideals and their popular culture images and contradictions.

En Masse. Popular culture today is distinguished from the past by the impact of the mass media. For a closer look at this modern phenomenon, invite representatives of the media to meet with your group. Speakers could include general managers of radio and television stations and publishers or managing editors of local newspapers or magazines. A professor of communication could serve as moderator of a discussion of the impact the mass media and popular culture have on each other.

2. Story-Tellers and Story-Sellers: The Makers of Popular Culture

My own theory is that popular culture makers divert us only because we want to be diverted, and they respond to those tastes in America that allow them to stay in business.

— Herbert J. Gans

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section I for articles by David Grunwald, Arnold Passman, Benjamin Stein, and Herbert J. Gans on "Story-Tellers and Story-Sellers: The Makers of Popular Culture."

From Popular Periodicals

Sociology professor Gaye Tuchman argues that television perpetuates the status quo and is thus a means of social control in "Mass Media Values" in the November 1976 issue of *Society* (pp. 51–54).

The conflicts between censors and artists' integrity is dramatized in a recent court case filed by a British comedy team against ABC-TV. For details, see "Onward and Upward with the Arts: Monty Python vs. American Broadcasting Company" in the March 29, 1976 issue of *The New Yorker* (pp. 69–70+).

Staff writer Gerald Clarke profiles ABC's programming czar Fred Silverman in "The Man with the Golden Gut" in the September 5, 1977 issue of *Time* (pp. 46–52).

Today's movie-making is in the hands of packagers and budget-watchers who are the hired hands of the conglomerates that own the studios, according to reporter Robert Lindsey in "The New Tycoons of Hollywood" in the August 7, 1977 issue of *The New York Times Magazine* (pp. 12–16+).

Books to Review

The Studio by John Gregory Dunne. This acerbic study of one year in the life of Twentieth Century Fox emphasizes the commercial considerations and interpersonal jockeying that go into every decision.

Decline and Fall by Otto Friedrich. One of the last editors of the *Saturday Evening Post* analyzes the demise of this mass-circulation magazine.

Suggested Discussion Questions

What are the roles of story-tellers in modern America? In what ways, if any, are these roles different from those of story-tellers in previous times?

What is the relationship of story-tellers to story-sellers? How does this relationship influence modern popular culture?

Has the rise of the mass media altered the roles and relationships of story-sellers and story-tellers? If so, how?

In your opinion, do popular culture makers respond to their audience or do they shape it? How do the mass media affect this relationship?

Considering the increasing influence of women and minorities in the media, what do you predict will be their impact on story-tellers, story-sellers, and ultimately, our popular culture?

Program Suggestions and Resources

Censors. Although most of American popular culture is mass produced for the national market, many arbiters of these products and services exercise their judgments on the local level. Invite a group of local decision makers to discuss their standards and recent decisions. Participants could include a television news director or program director, head of an advertising agency, owner of a book store or other specialty shop, manager of a motion picture theatre, and the advertising director of a local newspaper.

Business vs. Art. In what ways do the story-tellers of today conflict with modern story-sellers? How are these disputes resolved? Explore this issue with a debate between members of each group. Participants could include free-lance writers, television producers, and actors and actresses on one side, and advertisers, magazine editors, and media managers on the other. Encourage participants to draw on their own experiences, especially in describing the compromises to disputes.

Tube Standards. As anyone who watches television knows, the standards for program content have changed considerably over the years. Invite a local, regional or national television executive to discuss these changes with your group. As a prelude to the discussion, consider showing excerpts from *Network*, an award-winning film that portrays the impact of the quest for ratings on television standards.

Know Your Market. As the competition among the media grows and as the stakes grow higher, the influence of marketing in industry circles has soared. For insights into the role of marketing in the mass media, invite a professor of marketing or a local marketing executive to meet with your group. Focus the discussion on whether marketing research helps the mass media shape popular culture or reflect it.

3. The Popular Culture Industry: Who Pays?

TV programming is run by a few largely anonymous network executives who regularly assemble over 100 million Americans a day and extract from their pockets over $30 million a day to pay for the advertising that supports the programs, the agencies, the broadcasters, the television set manufacturers, the repair people, and the electricity to run the set. — George Gerbner

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section I for articles by Ronald Gross, Ben Bagdikian, Roger Rosenblatt, and Herbert Schiller on "The Popular Culture Industry."

From Popular Periodicals

Writer Carol J. Loomis looks at the boom in advertising, its spiraling costs, and the subsequent shortage of television time in "Advertising Is Having Some Kind of Year" in the August 1976 issue of *Fortune* (pp. 136–9+).

Instead of basing advertising decisions on numbers reached, advertisers should focus on discovering what makes a successful sales message, argues advertising executive Leo Bogart in "Mass Advertising: The Message Is Not the Measure" in the Summer 1976 issue of *The Harvard Business Review* (pp. 107–116).

The media image of then-presidential candidate Jimmy Carter and the man who created it are described by reporter Joseph Lelyveld in "Selling of a Candidate" in the March 28, 1976 issue of *The New York Times Magazine* (pp. 16–17+).

Books to Review

Television: The Business Behind the Box by Les Brown. The economic and business background of programming and management is described in an expert but breezy style.

The Mind Managers by Herbert I. Schiller. An economist looks critically at manipulated information and "packaged consciousness."

Suggested Discussion Questions

What are the various components of the modern popular culture industry? How do these compare to the popular culture industries of the past?

What is the role of advertising in today's popular culture industry? What factors made it possible for advertising to emerge in this role?

How has the predominance of advertising in the mass media altered the relationship of the media to its audience? What other changes are a result of the new relationship?

In what ways does the public support the mass media? In your opinion, is this public support of a private enterprise justified? Explain your answer.

What, if any, reforms are needed in the popular culture industry? What are the obstacles to such reforms?

Program Suggestions and Resources

Thousands Per Second. Today's mass media charge enormous rates to advertisers. What is their allure to businessmen? How are the appropriate media chosen? Invite several advertising executives and businessmen to discuss their philosophy toward advertising and its effectiveness. Encourage your speakers to emphasize the process of media buying as a means of creating product identification and influencing the media.

Creative Selling. A commercial or advertisement viewed by the public is the product of hundreds of hours of work by all kinds of specialists. Explore this complex process with your group by viewing *Buy, Buy* or *Sixty Second Spot*, hard looks at the making of television commercials. Following the film, invite a professor of advertising or an advertising executive to comment on the view of the "culture consumer" presented. Group members should be encouraged to comment on their overall impressions of the advertising industry's view of its audience.

Truth in Advertising. How accurate are the messages conveyed by advertisements? What are the direct and indirect influences of these messages on the consuming public, including children? Convene a panel to debate these questions. Panelists could include executives with local advertising agencies, prominent local advertisers, television, radio and newspaper advertising executives, a professor of advertising or communications, and representatives of citizens groups concerned with advertising reform.

4. America's Popular Culture: Growth and Expansion

The strands of American popular culture have remained essentially and uniquely the same from Colonial days to the present because they have always responded to and reflected life in this country. — Ray B. Browne

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section 1 for articles by Reuel Denny, Oscar Handlin, John Cawelti, and Jack Nachbar on "America's Popular Culture: Growth and Expansion."

From Popular Periodicals

Since the beginning of the industry, movies have fallen into patterns of theme and genre, argues author Gerald Mast in "Cycles and Gyres of Hollywood History," in the January 1, 1977 issue of *New Republic* (pp. 21–23).

The probing for new ideas is a casualty of the modern drive toward consensus, argues author Reed Whittemore in "Against Consensus: Intellectual Tradition Under Seige" in the July 1977 issue of *Harper's* (pp. 15–17).

Books to Review

On With The Show by Robert C. Toll. This comprehensive and fascinating survey of all forms of entertainment in America demonstrates the vitality of theater in the United States.

The Six-Gun Mystique by John G. Cawelti. Various forms of popular literature are analyzed in this penetrating study.

Suggested Discussion Questions

What are the major popular culture themes that have prevailed throughout America's history? Where and how did they originate?

In what ways are these themes reflective of the ideals espoused by Americans? Do these themes clash with our ideals? With our ideals in practice? How?

What purpose has been served by these themes in politics? In social life? In foreign affairs? How are they molded to fit emerging situations? By whom are they shaped?

Have these popular culture themes been affected by the rise of the mass media? The rise of the struggle for minority rights? The turmoil of the sixties?

In your opinion, will these themes continue to persist into the future? Please explain your answer.

Program Suggestions and Resources

How the West Was Won. Several strong, pervasive popular culture images grew out of the American experience on the Western frontier. Explore these themes by first viewing *The Real West*, a photo-montage that shatters many popular images of Western life. Following the film, encourage group members to identify popular culture themes of the West and to compare them to the reality recreated in the film. A local historian can be invited to lead the discussion.

Generation Gap. What impact do succeeding generations have on prevalent popular culture themes? Do the themes remain and only the emphases shift? Or do new themes emerge? Convene a panel chosen from among civic and academic leaders who represent various age groups. Invite a professor of popular culture or American studies to lead a discussion with the panel on the change and continuity of popular culture themes. To facilitate discussion, panelists could be asked to comment on some of the themes identified in Professor Browne's newspaper article.

Cross Cultures. Ethnic groups in America have begun to emphasize their cultural uniqueness as a means of bolstering group identity and pride. Ask representatives of several ethnic groups in your area to discuss the popular culture themes important to each group's identity. A sociologist or professor of popular culture or American studies could serve as moderator and at the close of the session, summarize the differences and similarities in the themes discussed.

On Top. Every era, fortunately, seems endowed with a perceptive, witty commentator who clearly identifies his or her contemporary popular culture and puts it into perspective. Become acquainted with one such person by viewing *Will Rogers' 1920s*, a film that captures the essence of the man and the popular culture of the era. Following the film, invite the person to your area who could be called a local "Will Rogers" to comment on the film and relate Rogers' targets to those of today. If such a person is unavailable, a professor of history or American studies from a community college, college, or university could be invited to comment.

5. Hollywood: The Dream Factory

The movies today are pre-eminently a popular culture medium of spectacle and have left to television the opportunity and the challenge of creating images of who we are now.

— Robert Sklar

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section II for articles by William Paul, Martin Dworkin, and Robert Sklar on "Hollywood: The Dream Factory."

From Popular Periodicals

Hollywood's reactions to changing times have always resulted in exaggerated images, says film critic John Simon in "From Fake Happy Endings to Fake Unhappy Endings" in the June 8, 1975 issue of *The New York Times Magazine* (pp. 18–20+).

"Scary" movies provide a superficial involvement with frightening situations that leaves viewers feeling optimistic and reassured, according to English instructor Roger Shatzkin in "Disaster Epics: Cashing in on Vicarious Experiences" in the November 1975 issue of *Society* (pp. 77–79).

Movies don't reflect an era, they augment it by bringing fantasies to life, points out film critic Andrew Sarris in "Myth of Old Movies" in the September 1975 issue of *Harper's* (pp. 38–42).

Editor Richard A. Blake looks at the despair and disillusionment in three contemporary box office hits in "Movies and Myths of America" in the August 16, 1975 issue of *America* (pp. 71–73).

Books to Review

The Film: A Psychological Study by Hugo Munsterberg. Although published more than fifty years ago, this study provides the clearest and the most provocative explanation of the psychology of movie going.

Picture by Lillian Roth. This case study focuses on the people, including mogul Arthur Mayer, who made *The Red Badge of Courage*.

Suggested Discussion Questions

What are the elements of motion pictures that drew audiences in the past and continue to attract them today?

What has been the influence on the movies of other mass media? The audiences? The critics? Its own industry giants? Which is the most powerful?

In what ways are the movies unique among modern mass media? What characteristics do they share with other media?

Compare the images of reality common on the movie screen with the reality you perceive. Will these differences persist? Why?

How does today's Hollywood differ from that of the past? What explanations are possible for these changes?

Program Suggestions and Resources

Larger Than Life. Popular culture themes and images captured on celluloid are generally exaggerated. Explore this use of popular culture themes and their impact on society in a panel discussion. Panelists could include a local film critic, a historian from a community college, college, or university, a representative from the film industry, and a representative from a local film society. As a prelude to the discussion, view *Hollywood: The Dream Factory*, a lively, well-documented view of Hollywood's heyday.

Bang, Bang! One genre of motion pictures ever popular with the movie-going public is the Western. To learn more about this type of film and its impact on popular culture, watch *Plimpton: Shootout at Rio Lobo*, an inside look at a western in production, starring John Wayne. Following the film, discuss the themes and characteristics of these films with a film critic, film historian, or a professor of popular culture or cinema studies.

Molding an Industry. Throughout its history, Hollywood has been the home of creative giants who shaped the industry and preserved on film their particular vision of an era. Acquaint your group with these Hollywood legends with the help of a local film historian, film critic, or professor of popular culture. Encourage your speaker to summarize the America perceived by the great movie producers and directors from the past through the present. As a prelude to your speaker, view *The Gentleman Tramp*, an inside look at Charles Chaplin, both off and on the screen.

Dark Vision. The emergence of a group of films commonly called "blaxploitation" films has generated a great deal of controversy concerning the image they project of the black community. Invite a representative of a minority rights group to discuss this issue with your group. Encourage your speaker to contrast the images in these films with the reality of black life and with the images of other ethnic groups presented in films.

Rating the Ratings. Are movie ratings a form of censorship? Are they an accurate guide for the moviegoing public? How can they be improved? Convene a panel to explore this issue. Panelists could include a movie theatre operator, local religious leaders, a film critic or historian, a member of a civil liberties group, a representative of a film society, and a member of a citizens group critical of violence or sex in the mass media.

6. Television: The Pervasive Medium

The Golden Age [of television], as others see it, is with us now. It began in the early 1970s when several situation comedies broke through old stereotypes and restrictions that previously limited television comedies only to trivial subject

— Robert Sklar

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section II for articles by Ron Powers, Peter Schillaci, Harry F. Waters, and others on "Television: The Pervasive Medium."

From Popular Periodicals

The author, topic, and impact, of "Roots," a modern television phenomenon that attracted an audience of 80 million for one episode, are analyzed in "Why 'Roots' Hit Home" in the February 14, 1977 issue of *Time* (pp. 68–77).

From the Federal government to private citizens, a host of critics are lining up against the television networks, according to "Television: A Gold Mind That's Coming Under Heavy Attack" in the February 7, 1977 issue of *U.S. News and World Report* (pp. 29–30).

Television's competition with movies for audiences has spurred the rise of violence in broadcasting, argues columnist George F. Will in "Prisoners of TV" in the January 10, 1977 issue of *Newsweek* (p. 76).

Television journalist Eric Sevareid answers the critics of television news in "What's Right with Sight-and-Sound Journalism" in the October 2, 1976 issue of *Saturday Review* (pp. 18–21).

Books to Review

Super Spectator and the Electric Lilliputians by William O. Johnson, Jr. A description of a day in the life of a sports spectator is included in this account of television and sports.

The Crowd-Catchers: Introducing Television by Robert Lewis Shayon. Many of the issues surrounding television and violence are clearly and simply presented in this discussion of the Surgeon General's *Report on Television and Social Behavior*. (An excerpt is found in the Courses by Newspaper Reader *Popular Culture*.)

Suggested Discussion Questions

What facets of television have contributed to its rise as the most pervasive of the mass media? What social factors have also contributed?

Does the television industry, in your opinion, reflect or create modern popular culture? Explain your answer.

What popular culture themes are presented to the viewing public through television? Are these themes consistent with those of other mass media?

What is your opinion of television's recent "comic realism"? Can this phenomenon be viewed as a step forward or backward for the industry? Explain.

How can television better serve its viewers? Is some type of regulatory agency necessary to scrutinize network offerings?

Program Suggestions and Resources

Kid Vid. Programs for children have generated a great deal of concern among parents who object to the violence and commercialism of these offerings. Explore this issue by first viewing *TV: The Anonymous Teacher*, a film that documents the effect of violence and television commercials on children. Then convene a panel to discuss the points raised in the film. Panelists could include the general manager of a local television station, a member of the board of education, a representative of a concerned citizens group, a member of a parent-teacher association, a psychologist or social worker, and a representative of a local public broadcasting station.

All the News. A majority of Americans today rely on television for their view of world events. Invite representatives of your local stations as well as news-gathering personnel to discuss television news programs with your group. If possible, videotape recent news broadcasts shown the same day on different stations as a starting point for the discussion. A local television critic can be asked to serve as moderator.

Public Television? Created by the federal government and generously supported by the American business community, the public broadcasting system is charged with presenting quality programming to its audience. How is this mandate being met and what obstacles are ahead? Discuss these questions with an executive of your local public broadcasting station. Excerpts from popular public broadcasting system programs could be shown.

Edith, Archie, Sanford and Son. Recent television seasons have included a number of programs that confront ethnic and minority stereotypes. Invite representatives of these groups—blacks, chicanos, and women—to comment on the images conveyed in these programs. Encourage your speakers to evaluate the contribution, if any, of these programs to alleviating current racial tensions.

7. Popular Culture and Popular Music: Changing Dreams
8. Popular Culture: Sounds of the People

Popular music always speaks, among other things, of dreams—which change with the times. — Nat Hentoff

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section II for articles by Robert Hilburn, R. Serge Denisoff, Carl Belz, and others on "Popular Culture and Popular Music."

From Popular Periodicals

Country music is much more diverse than its casual stereotypes suggest, points out rock and jazz critic John Rockwell in "Blues and Other Noises in the Night" in the September 4, 1976 issue of *Saturday Review* (pp. 32+).

Jazz great Eubie Blake, in an interview edited by Max Morath, comments on his music career that has spanned the entire twentieth century. See "93 Years of Eubie Blake" in the October 1976 issue of *American Heritage* (pp. 56–65).

Author Colette Dowling interviews the members of a popular rock band whose act includes bizarre makeup, strange costumes, and smoke and fire in "Outrage Called Kiss" in the June 19, 1977 issue of *The New York Times Magazine* (pp. 18+).

Music critic John Rockwell argues that rock music still retains its original vitality, creativity, and nonconformity in "Rock Lives!" in the February 27, 1977 issue of *The New York Times Magazine* (pp. 61–64+).

Technical innovations have made music in the modern era more complex and varied than in the past, according to sociology professor K. Peter Etzkorn in "Manufacturing Music" in the November 1976 issue of *Society* (pp. 19–23).

Hellfire, revolution, and biblical beginnings are the subject of reggae, a rhythmic music with its roots in the modern third world, points out Jon Bradshaw in "The Reggae Way to 'Salvation'" in the August 14, 1977 issue of *The New York Times Magazine* (pp. 24–28+).

Books to Review

Mystery Train: Images of America in Rock 'n' Roll Music by Greil Marcus. This serious and vivid book attempts to place rock and its roots within the overall context of American culture.

Blues People by LeRoi Jones. The social, cultural, and political history of black music is presented from a black perspective.

Folk Songs of North America by Alan Lomax. This incisive history analyzes the roots of all our popular music—folk music.

The Nashville Sound: Bright Lights and Country Music by Paul Hemphill. This anecdotal and historical account traces the rise of country music's popularity nationwide.

Suggested Discussion Questions

How has music figured throughout America's 200-year history? Has the music of various eras reflected those times? If so, in what ways?

What American ideals and dreams are expressed in music? How do these expressions differ for different musical idioms?

What kinds of fears and criticisms has music engendered throughout its history? How can these reactions be explained?

What is the basis of the current popularity of rock music? What are its most common themes, and how are these related to the character of modern times?

How has modern music been affected by the mass media? By technological change?

What, in your opinion, is the future of today's popular music? Explain your answer.

Program Suggestions and Resources

Into the Mainstream. Both European and African musical traditions have had an impact on modern popular music. Trace this impact by first viewing *American Music: From Folk to Jazz and Pop*, clips of interviews and performances by artists who represent both traditions. Following the film, invite a musical historian or music instructor to lead a discussion of the mingling of both traditions in American music.

At the Grassroots. Explore the music indigenous to your locality by inviting several local musicians to perform for and talk with your group. A professor of music from a community college, college, or university could serve as moderator for a discussion about the themes and peculiarities of your local music. Consider recording this session as part of an oral history of your area.

Soul Music. Music has always played an important role in the lives of the American black community. To gain an understanding of the contributions of music, begin by viewing *Black Music in America*, a history of black music that features such musicians as Louis Armstrong, Bessie Smith, and Billie Holiday. Following the film, invite a professor of black studies or the history of music to discuss the themes and variations of this music and its overall impact on the American music scene.

9. Sports: The Pleasure of the Flesh
10. Sports: Instant Legends and Super-Heroes

Perhaps it is the lingering Puritan influence or the work ethic that compels us to justify our leisure, to make of sport a metaphor and a lesson and a preparation rather than a healthful high, the most fun a body can have in public. — Robert Lipsyte

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section II for articles by Robert Lipsyte, Michael Real, Michael Novak, Jerry Izenberg, and Jeff Greenfield on "Sports."

From Popular Periodicals

Law and philosophy professor William J. Bennett refutes the common criticisms of sports as being violent and exploitative in "In Defense of Sports" in the February 1976 issue of *Commentary* (pp. 68–70).

Author Roger Angell analyzes the various disputes between players and the front office that threaten to overshadow plays on the field in "In the Counting House" in the May 10, 1976 issue of *The New Yorker* (pp. 106–122+).

The tough dollars-and-cents business of college football is explained in "Saturday's Hard-Pressed Heroes" in the November 15, 1976 issue of *Forbes* (pp. 77–80).

The tremendous explosion in player costs has made business management the name of the game in modern sports, according to Charles G. Burck in "Why the Sports Business Ain't What It Used to Be" in the May 1977 issue of *Fortune* (pp. 294–299+).

Best-selling author Roger Kahn looks at baseball's old-timers and new problems in "It's Still a Grand Old Game" in the August 16, 1976 issue of *Sports Illustrated* (pp. 56–60+).

Soccer's new prominence as America's fastest-rising sport is due to a change in image, according to author Lowell Miller in "The Selling of Soccer-Mania" in the August 28, 1977 issue of *The New York Times Magazine* (pp. 12–13+).

Books to Review

SportsWorld: An American Dreamland by Robert Lipsyte. This anecdotal overview analyzes the impact of sports on popular culture and the individual. (An excerpt is found in the Courses by Newspaper Reader, *Popular Culture*.)

No Cheering in the Press Box by Jerome Holtzman. These interviews with old-time sportswriters add up to an oral history of twentieth-century sports.

Ball Four by Jim Bouton, edited by Leonard Shecter. In this controversial best-seller, an insider lovingly introduces the game's subculture.

Foul by David Wolf. The story of the exploitation of black basketball player Connie Hawkins is a monumental study of the manipulation of a sports star from grammar school to the pros.

Suggested Discussion Questions

In what ways do sports serve as the modern "opiate of the people"? What, in your opinion, explains their almost universal appeal?

What values are traditionally associated with sports? How are these ideals related to America's ideals as a nation?

Compare the sporting world of today with that of the past. What factors have contributed to the many changes in the past twenty-five years?

What are today's common criticisms of sports? What reforms are indicated? Are they likely to be achieved? Why?

What is the American attitude toward sports superstars? What roles have the mass media played in the formulation of this attitude?

How have today's sports evolved as a big business? What is the impact of these economic concerns on the way games are played? In your opinion, is this change for better or worse? Explain your answers.

Program Suggestions and Resources

Players vs. Management. Disputes between the front office and team members have become a common occurrence in today's sporting world. Explore the issues in these controversies in a debate between representatives of a players' association and management. A local sports commentator could be invited to serve as moderator. Encourage group members to represent the fans' point of view in their questioning of the participants.

Coach. The ideals associated with sports generally are passed to aspiring athletes by coaches and other team leaders. Explore the attitudes of the group toward athletes and athletics in a panel discussion. Coaches and athletic directors in a variety of sports, both professional and amateur, could be invited to participate. As a prelude to the discussion, view *The Flashettes*, a film that captures the interaction of coach and team members.

Sports Women. What opportunities are available in sports for interested women in your area through the education and recreation system? Invite the director of women's athletics at a local community college, college, or university to discuss the rise of women's participation in sports, the opportunities available, and the barriers still to be overcome. Begin the session by viewing *Women in Sports—An Informal History*, an overview of women in sports including skating, tennis, and horseracing.

Superstar. The role of the American sports hero has changed in recent years as emerging superstars struggle to establish and maintain their individual identities. For a close look at this change and its impact on our popular culture, invite a sports commentator, sports historian, sociologist, or popular culture professor from a local educational institution to share his or her observations with your group. As a preview to this meeting, view *Glorious Game*, NFL footage of superstars in action.

A Real Loser. In recent years, a number of athletes and coaches have been highly critical of the nature of modern sports—its violence, exploitation, exaggerated competitiveness, and lack of scruples. Convene a panel to debate these issues. Panelists could include a coach of a professional or college-level team, a representative of a players' association, a leader of a local Little League, a sociology professor, and a member of a local group critical of sports.

Damage to Youth. As sports become more and more popular among young people, growing attention is being focused on their dangers to youthful minds and bodies. Explore this controversial issue in a discussion featuring a physician who treats athletes, a local high-school or college coach, a professional athlete, a psychologist, and a member of a local group critical of sports. As a prelude to the discussion, consider inviting some young athletes to recount their experiences with injuries and pressure.

11. Politics and Popular Culture

Television, the most "mass" of media, tends to skirt politics at its edges. Soap operas and situation comedies introduce issues—abortion, crime, race prejudice—but they either keep on a plane of interpersonal relations or attack off-stage targets.
— Andrew Hacker

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section III for articles by Daniel Boorstin, Tony Schwartz, Gerald Mast, and others on "Politics and Popular Culture."

From Popular Periodicals

Journalism historian Edwin Emery, former presidential press secretary George E. Reedy, reporter Carl Leubsdorf, former CBS news chief Sig Mickelson, and others examine coverage, image building, and the adversary relationship of the press to politics in "Role of the Mass Media in Politics: A Symposium" in the September 1976 issue of *The Annals of the American Academy of Political and Social Sciences* (pp. 1–133).

Washington editor Tom Bethell argues that the media and government work together because they need each other to survive in "Myth of an Adversary Press" in the January 1977 issue of *Harper's* (pp. 33–40).

Television has imposed its systematic vision of morality, competence, and success on politics, critic Michael J. Arlen points out in "Politics Inside the Rectangle" in the October 25, 1976 issue of *The New Yorker* (pp. 174–176+).

The relationship of President Jimmy Carter and the media is the topic of three articles in the May 15, 1977 issue of *The New York Times Magazine*. See "The Prime-Time President" by author Richard Reeves (pp. 17+), "The Not-So-Cool Jody Powell" by reporter Charles Mohr (pp. 20+), and "The White House Press Club" by journalist J. Anthony Lukas (pp. 22+).

In "CBS: The Power and the Profits (Part I)" in the January 1976 issue of *The Atlantic*, author David Halberstam shows how the media shaped and were shaped by politics. In Part II in the February 1976 issue, he looks at television's influence on three presidents, the Vietnam War, and Watergate.

Books to Review

The Selling of the President: 1968 by Joe McGinnis. Included in this description of the public relations packaging behind Richard Nixon's ascent to the presidency are excerpts from television scripts, speeches, and interoffice memos.

The Responsible Electorate by Vladimer O. Key. A political scientist argues that, despite all the emotional overtones to campaigns, most Americans cast "rational" ballots on election day.

Suggested Discussion Questions

What, in the past, was the relationship of politics to popular culture? How was this relationship altered by the advent of the mass media?

How is politics expressed in today's movies, television programs, newspapers, and popular songs? What do these modes of expression suggest about our society? About the mass media?

What is the role of the mass media in modern political contests? How has this role affected the conduct of political races?

How have the mass media affected participation by the electorate in politics? How do the mass media assist voters in selecting the candidate of their choice?

In your opinion, have the mass media come to dominate the conduct of political activity in today's America? If so, what steps can be taken to restore the balance in political activity?

Program Suggestions and Resources

Just the Facts. It is frequently suggested that today's electorate are spectators who rely on the mass media for their knowledge of politics. Meet and share the philosophies of those local journalists who report political news in your area. Try to include print and electronic media people as well as representatives of news services such as United Press International or the Associated Press. A professor of journalism from a community college, college or university can moderate this discussion of such issues as objectivity, the media "event," and poll watching.

Mr. Smith and Billy Jack in Washington. The politician as defined by the mass media ranges from being a white knight battling corruption to being the cause of that corruption. Explore these images by viewing *Mr. Smith Goes to Washington*, a triumph of a virtuous politician over the machine responsible for his election. Following the film, invite a professor of political science or popular culture to contrast this view with that presented in other media such as television and popular songs. Group members can be encouraged to compare these images with their personal views of politicians today.

Packaged Candidates. How are aspiring public officials groomed for their journey through the mass media to political office? To answer this question, begin by viewing *Campaign: American Style*, a close look inside a campaign in which the candidate is "packaged" for the media and the electorate. Following this film, discuss the issues raised with a panel. Panelists could include former campaign managers, unsuccessful candidates for local office, representatives of advertising agencies that handle political accounts, and representatives of polling organizations.

The Road to the White House. Because it is a national election of great importance, the race for the presidency attracts extensive media attention. To assess the role of the media in presidential politics, begin by viewing *The Making of the President, 1960*, a close-up of the campaign that first featured televised debates. Following the film, ask a professor of political science or communication to compare the media's role as presented in the film with media involvement in more recent campaigns.

12. Popular Culture: Minorities and the Media

Whites in the industry remain exclusive judges of what is suitable for viewing. They, in effect, define whatever ethnic content will get aired. Small wonder there is little authenticity of minority representation in the media.

— Nathan Irvin Huggins

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section III for articles by J. K. Obatala, Edward Mapp, Csanad Toth, and others on "Popular Culture: Minorities and the Media."

From Popular Periodicals

Economic difficulties and a "brain drain" explain the modern decline of black newspapers, according to "Coping with the New Reality" in the June 14, 1976 issue of *Time* (pp. 70–72).

Film critic Penelope Gilliatt chronicles the struggles of independent black filmmakers in the early part of the century in "Current Cinema" in the March 29, 1977 issue of *The New Yorker* (pp. 88–91).

Today's editors no longer rate stories about blacks as important, argues reporter Roger Wilkins in "Blacks: Why Did the Lights Go Out?" in the May 1976 issue of *Esquire* (pp. 74–81).

Former editor Clayton Riley recaptures the high life of the Apollo Theatre, Harlem's temple of music, dance, and black culture, in "We Thought It Was Magic" in the November 7, 1976 issue of *The New York Times Magazine* (pp. 36–38+).

The concern for their media image by blacks has resulted in stereotypes that ignore aspects of black culture, according to Yale professor Henry L. Gates, Jr., in "Portraits in Black" in the June 1976 issue of *Harper's* (pp. 16–19+).

Books to Review

Slow Fade to Black: The Negro in American Film, 1900–1942 by Thomas Cripps. This social history provides solid background for understanding changes and progress in the postwar industry.

Sidney Poitier: The Long Journey by Carolyn Evers. Appreciative of Poitier's achievements, this biography describes the nature of his struggle in the entertainment industry.

Suggested Discussion Questions

How were blacks and other minorities portrayed in the media prior to the modern civil rights movement? Were the media reflecting social conditions of the time, working to maintain the status quo or perpetuating stereotypes that were never really representative of the majority of blacks?

What obstacles were faced by minority entrepreneurs who challenged the commonly accepted image of their ethnic group? How did the identity they portrayed compare to that of the media majority? How do you account for the similarities if any?

How did the advent of the civil rights movement affect the popular image of minorities? What were the positive and negative aspects of these changes?

What have been the consequences of increased minority exposure in the media? In what way has this visibility advanced and/or stifled the quest for equal rights?

What is your opinion of the ethnic comedies so popular now on television? How have these programs influenced the attitudes of the minorities and whites toward each other?

What steps can be taken to ensure authentic images of minorities in the media? What obstacles exist, and how can they be overcome?

Program Suggestions and Resources

"Toms" and "Coons," Mulattos and "Mammies." The image of blacks in films has changed dramatically since the days of such blatantly racist films as *Birth of a Nation*. View *Black Shadows on a Silver Screen*, a history of blacks in film from the turn of the century through the 1940s. Following the film, invite a film historian or a professor of black studies to discuss the relationship of these early films to the black films of today. Encourage your speaker to identify the reasons for the changes in images.

Challenge. In recent years a number of television stations have been challenged at license renewal time by minority groups unhappy with their portrayal on the air. If this issue has arisen in your area, invite representatives of both sides to debate. The moderator could be a television columnist or reporter from a local newspaper familiar with the issues involved. If possible, conclude the discussion by inviting a representative of the Federal Communications Commission to discuss legal standards and the resolution of similar challenges that have come before the commission.

Making the Media. The once common complaint that the media are dominated by whites is being somewhat alleviated by the rise of minorities to leadership positions in radio, television, newspapers, and magazines. Invite a number of these journalists and media managers to discuss their jobs and their hoped-for impact on the media. Encourage your speakers to identify the obstacles they face in making the changes they desire.

Laughing with Minorities. In recent years, the number of television programs featuring minorities has increased dramatically. But has this media exposure improved the image of minorities? Convene a panel to explore this question. Panelists could include a television station manager, members of minority rights groups, a sociologist and psychologist from a local community college or university, and minority members working in television. As a prelude to the discussion, consider showing one episode of "Roots," the television series that attracted the largest audience in the history of the medium.

13. Popular Culture: Mirror of Women Moving

Today, the image of women in popular culture reflects more accurately the various realities of women moving—and the reactions against that movement—because many more women are involved in creating these images. — Betty Friedan

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section III for articles by Betty Friedan, Molly Haskell, Shelley Armitage, and Marion Meade on "Popular Culture: Mirror of Women Moving."

From Popular Periodicals

Women's efforts to eliminate degrading, stereotyped advertising are reviewed by advertising agency president Joseph J. Seldin in "Ads Insulting Women: A Long Way to Go, Baby" in the April 16, 1977 issue of *The Nation* (pp. 464–466).

The effects of the modern movement toward unisex on the family, children, and society, are assessed by Cornell professor Urie Bronfenbrenner and University of Illinois professor Joan Huber in "Liberated Women: How They're Changing American Life" in the June 7, 1976 issue of *U.S. News and World Report* (pp. 46–49).

Today, women penetrate every level of society according to "Women of the Year" in the January 5, 1976 issue of *Time* (pp. 6–22).

Author Lois Gould reports on a publishing company founded by women to support women writers and their efforts to alter the stereotyped image of women in the media in "Creating a Woman's World" in the January 2, 1977 issue of *The New York Times Magazine* (pp. 10–11).

Books to Review

American Women edited by Margaret Mead and Frances Balgley Kaplan. Included in this report of the President's Commission on the Status of Women is a section on the portrayal of women by the mass media.

Sisterhood Is Powerful edited by Robin Morgan. The section on media images of women in this anthology provides valuable background on the stereotypes assigned to modern women.

Suggested Discussion Questions

In what ways were the media responsible for the predominance of the "feminine mystique" in the decade following World War II? To what extent were the media reflecting the society of the time?

What, in your opinion, caused the media to reevaluate their image of women? What obstacles had to be overcome?

To what degree do today's media reflect the image of "women on the move"? What changes or additions are still necessary?

Has the changing image of women resulted in a changing image for men? If so, in what ways has the male image changed?

What has been the role of women employed in the media in effecting change? What particular problems have they encountered?

Program Suggestions and Resources

Covering Women's Issues. What is "women's news" and where does it belong in today's mass media? Explore these questions in a panel discussion. Panelists could include the managing editor of a local newspaper, the assignment editor for a local television station, the producer of a radio or television public affairs program, a member of a women's rights organization, a representative of a citizens group concerned about the media, and women employed in the media. A professor of journalism from a local community college, college, or university could serve as moderator.

A Two-Way Mirror. The involvement of women in new roles and life-styles has grown immensely since the beginnings of the women's movement in the 1960s. Invite a local sociologist or women's studies professor to discuss these changes with your group. Encourage your speaker to assess the impact of these changes on the media and the impact of the media on continuing changes. As a prelude, consider viewing *The Emerging Woman*, an economic, social, and cultural history of women from colonial times to the present.

Moving Up in the Media. Women are increasingly holding a wider variety of positions in today's mass media. Invite a number of these journalists, producers, and managers to meet with your group to discuss their jobs, the obstacles they face, and their goals for the future. Prior to the discussion, view *Inside Broadcasting*, a look at advances made by women in front of and behind the cameras.

On View. What are the common images of women portrayed by the mass media? How do they correspond to the changing roles of women? Explore these questions with the help of a professor of women's studies or sociology. Group members could be asked to pick one-word descriptions of prominent women and media-created female characters. Your speaker could then evaluate the attitudes contained in these descriptions and relate them to the overall view of women in the media and in real life.

14. Popular Culture and American Life-Styles

The diversity of popular culture and life-styles represents the diversity of American social groups. At the same time, it is as true of popular culture as it is of other "goods" that the interests of some groups are better represented than others.

— Bennett M. Berger

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section IV for articles by Rex L. Jones, Elaine Kendall, Truman E. Moore, and John Pendleton on "Popular Culture and American Life-Styles."

From Popular Periodicals

The world of leisure and the worry it's generating are the subjects of "How Americans Pursue Leisure," a special report in the May 23, 1977 issue of *U.S. News and World Report* (pp. 60–72).

The low priority given to family life by modern Americans won't change until social institutions, jobs, and neighborhoods change, argues Cornell professor Urie Bronfenbrenner in "American Family in Trouble" in the May 1977 issue of *Psychology Today* (pp. 39–43+).

Current American fashion is concerned with the total person, according to "American Chic in Fashion" in the March 22, 1976 issue of *Time* (pp. 62–69).

Author Colette Dowling describes her flight from urban living to country life in "Getting Out" in the March 28, 1976 issue of *The New York Times Magazine* (pp. 20–21+).

The life-style changes that have grown out of the rise of new sexual mores are reviewed by author Benjamin DeMott in the November 1976 issue of *The Atlantic* (pp. 71–82+).

Books to Review

Side Saddle on the Golden Calf by George Lewis. With a good running commentary by its sociologist-editor, this collection attempts to connect expressions of contemporary popular culture with the social groups that beget them and the audiences they reach.

The Making of a Counterculture by Theodore Roszak. The search for spiritual experience, the author argues, defines the "counter-culture."

Suggested Discussion Questions

In what ways are life-styles a reflection of popular culture? Do life-styles change as popular culture changes or do changes in popular culture precede or follow those of life-styles?

What are the factors that influence the choice of life-style? How has the mass media affected the interplay of these factors?

What major life-style changes can be attributed to the rise of the "counterculture" in the 1960s? Which changes have survived into the late 1970s and which have not? Why?

How are life-styles transmitted within generations and from generation to generation? What role do the mass media play in this process?

Define the "politics of culture." What factors ensure that this social tension will continue? What signs, if any, are there that this tension is lessening?

What, in your opinion, will future life-styles be like?

Program Suggestions and Resources

Where Have All the Flowers Gone? What has happened to those in your community who rejected traditional life-styles during the 1960s? Bring together a group identified in the past with the counterculture to explore their current life-styles. Urge your speakers to describe the evolution to their present choice of life-style and the philosophy it represents. A sociologist from a local community college, college, or university could be asked to serve as moderator.

The Politics of Life-Style. Today many life-style changes have become the subject of political debate. Invite several local politicians to discuss their positions on such issues as decriminalization of marijuana, gay rights, abortion, violence on television, food additives, ecology, etc. Focus the discussion on the relationship of each person's position to his or her life-style and that of his or her constituents. Following the discussion, invite group members to vote on these issues as an attempt to define your group's "politics of life-style."

Toward a Natural Environment. In food, fashion, and recreation, a trend toward the natural is clearly evident. Explore this life-style preference by first viewing *Sunny, Munchy, Crunchy Natural Food Store*, an inside look at an enterprise dedicated to pure, wholesome food. Then, invite a panel to comment on the natural trend in other areas and the reason for the emergence of this life-style preference. Panelists could include a fashion reporter, an architect, a nutrition expert, and a staff member of your local park and recreation department.

15. The Death of the Mass Media?

Industrialism produced a mass society. We are now swiftly moving beyond industrialism to a new stage of civilization that will be technologocical, but not industrial. This new society will be the mass society de-massified. — Alvin Toffler

Background

From the Courses by Newspaper Reader, *Popular Culture*

See Section V for articles by Kas Kalba, Shepherd Mead, R. A. Lafferty, and Eric Barnouw on "The Death of the Mass Media?"

From Popular Periodicals

Rod MacLeish, Georg Borgstrom, David Lilienthal and other contemporary observers look to the future of America's third century in the special July 1976 issue of *The Smithsonian*.

Perhaps the threat of nuclear holocaust explains why Americans are no longer motivated by a concern for future generations, argues historian Henry Steele Commager in "Commitment to Posterity—Where Did It Go?" in the August 1976 issue of *American Heritage* (pp. 4–7).

The future holds a world of obsolescence, change, and convergence, Daniel J. Boorstin, Librarian of Congress, observes in "Tomorrow the Republic of Technology," a bicentennial essay in the January 17, 1977 issue of *Time* (pp. 36–38).

Media power, resting in the hands of a few conglomerates, is an issue that's come of age, according to lawyer and publisher Kevin Phillips in "Busting the Media Trusts" in the July 1977 issue of *Harper's* (pp. 23–34+).

Books to Review

Future Without Shock by Louis B. Lundberg. This quasi-optimistic view of the future considers the impact of the counterculture on modern popular culture.

Future Shock by Alvin Toffler. This best-seller surveys the many challenges posed by the future.

Suggested Discussion Questions

How will the technological base of the mass media change in the future?

What signs now point toward a decline in the influence of the mass media in the future? Conversely, what signs point toward a strengthening of mass media influence?

What likely will be the dominant role of the media in the future? What institutions will come to fulfill the media's other functions?

What will be the likely characteristics of a "de-massified" society? Popular culture? Life-styles? What signs are there that this "demassification" has already begun?

In your opinion, is "de-massification" likely to survive? Is "de-massification" only a cycle that will lead back to another version of the mass society? Explain your view.

Program Suggestions and Resources

Into a Crystal Ball. What is the forecast for American society and what does this forecast portend for popular culture? Explore these questions in a dialogue between futurists and a popular culture expert or American studies professor from a local community college, college, or university. The futurists—perhaps one an optimist, and the other, a pessimist—can predict the future based on current trends. The popular culture specialist can interpret the impact of these trends on the popular culture of the future.

The Stamp of Technology. Some futurists argue that the age of technology is bringing about a rich, varied popular culture while others claim that technology breeds sameness through convergence. Invite two futurists to debate these points of view with your group. As a prelude to the debate, view *Media: Massaging the Mind*, a report on changes in media technology and growth.

The "Mass" Individual. Is the rugged individualist a vanishing or endangered species in American society? Convene a panel to explore the fate of the individual in mass society and the predicted "de-massified" society. Panelists could include a sociologist, a popular culture expert, a psychologist, an education leader, a community religious leader, and a labor specialist. Encourage group members to offer their views, based on their experience, of the struggles faced by individuals in modern society.

SECTION III

RESOURCES

Organizations to Contact for Speakers and Information

Various facets of popular culture, especially the mass media, have become the focus of numerous organizations. Below is a sampling of organizations that can provide resources useful in planning and enriching community programs or class meetings. Other resources, too numerous to list completely, include local radio and television stations, chapters of national organizations, advertising agencies, museums, libraries, unions, churches and synagogues, and ad hoc organizations formed around a specific issue.

Academy for the Psychology of Sports International

544 South Westwood Avenue
P.O. Box 200
Toledo, OH 43609

Discovering the role of psychology in competitive sports is the goal of the Academy for the Psychology of Sports International. As part of its many ongoing research projects, the Academy maintains an athletic data bank based on studies of the interdependent psychological, sociological, and physiological components of competitive athletics. Interested researchers are invited to use this data collection. In addition, the Academy maintains a speakers bureau that provides experts on the psychology of sports. For additional information about the data bank or the speakers bureau, contact Academy president William J. Beausay at the above address.

Action for Children's Television

46 Austin Street
Newtonville, MA 02160

A national organization dedicated to quality child-oriented television, Action for Children's Television (ACT) works to eliminate sexual and racial stereotypes and commercials for harmful products from children's programs, to reduce violence in the early evening when children might be viewing, and to focus public attention on the effects of television on children. To provide information about children and television viewing at the local level, ACT has Contacts, active members or speakers, in 30 states. For the name of the Contact in your state, write ACT at the above address. Below is a sampling of materials made available by ACT to the general public.

ACT Resource Library Reference Sheets ($1.00 each). These sheets are bibliographies on the following subjects: "Children and Television Advertising," "Children and Television Violence," "Sex Roles Portrayed on Television," and "Social and Cultural Roles Portrayed on Television."

"Switch: Or How to Change the TV Set From Often On to On'n'Off" ($1.50). This game about children's television is suitable for both adults and children.

Television in the Afterschool Hours ($10.00). Dr. F. Earle Barcus analyzes the programing and advertising practices of ten independent stations.

But First This Message ($25.00 rental; $185.00 purchase). This 15-minute, 16mm, color-sound film features clips from children's television programs and commercials and comments from children, a physician, toy manufacturer, professor of communications, and professor of child development. Rentals require six to eight weeks advance notice.

ACT Newsletter ($15.00 annually). This quarterly publication highlights ACT activities and conferences.

ACT Information Packet ($1.00). Included in this collection are an ACT brochure, *Newsletter*, *Resource List*, and the "Children and Television Bibliography."

The Agency for Instructional Television

Box A
1111 West 17th Street
Bloomington, IN 47401

The Agency for Instructional Television (AIT) develops and distributes a wide variety of television and related printed materials for use as major learning resources. Programs produced by this nonprofit American/Canadian organization are developed with the aid of education administrators, teachers, curriculum supervisors, educational broadcasters, and authorities in various subjects. Two AIT series, described below, may be useful in "Popular Culture" programs. Both are available to educational institutions for rental fees based on the number of programs aired and the size of the audience. Contact AIT at the above address for a complete listing and specific rental information.

TV Today. A tour of a radio-television complex, an investigation into the rating game, an examination of commercials, and a look at the history of television news highlight this series of eight, 30-minute programs produced in 1970. The programs are designed to provide general background on the broadcasting industry and its impact on American society.

Major American Books. Individual works of fifteen of America's greatest authors are surveyed in this course developed by Harvard University Extension Courses and produced in 1967 by WGBH-TV. The works by Twain, Fitzgerald, Faulkner, and Frost, to name a few, are evaluated as examples of a literary tradition, a reflection of the author's milieu, and as a statement of the author's personal search for identity.

The Amateur Athletic Union of the United States

A.A.U. House
3400 West 86 Street
Indianapolis, IN 46268

Founded in 1888, the Amateur Athletic Union of the United States (AAU) is America's largest, nonprofit organization dedicated to the development of amateur sports. The AAU is perhaps best known as the United States' governing body for eight sports in the Olympic Games. Local AAU members frequently include athletic clubs, high schools, colleges and universities, and civic, community, and fraternal organizations. Personnel with these local organizations could be involved in programs and discussions on popular culture and sports. For additional information about local members, contact the AAU at the above address.

American Advertising Federation

1225 Connecticut Avenue, N.W.
Washington, DC 20036

The American Advertising Federation (AAF), a network of almost 200 advertising clubs, seeks to improve the climate in which advertising operates and the advertising itself. In addition to its work in government relations, raising advertising standards, and public service advertising campaigns, AAF focuses on educating the public

about advertising. Through its educational arm, the Advertising Educational Foundation, Inc., AAF has produced an audio-visual presentation that explains and illustrates the history and procedures of the advertising industry's program of self-regulation. Entitled "Advertising Self-Regulation—What's It All About?", this program emphasizes the efforts of the National Advertising Review Board and the National Advertising Division of the Council of Better Business Bureaus to resolve consumer complaints. Sixteen minutes long, the presentation is available in filmstrip and 35mm slides that are synchronized with a tape cassette. Each package includes a copy of the *Five-Year Report* of the National Advertising Review Board, a script of the presentation, and a teacher's guide. The filmstrip package is $25.00 and the slide package $30.00. Payment to the Advertising Educational Foundation, Inc. must accompany orders.

Local members of AAF clubs could be contacted to serve as resource persons in a discussion of advertising. If the club is not listed in your local phone directory, contact AAF at the above address for the club nearest your area.

American Association of Advertising Agencies

200 Park Avenue
New York, NY 10017

A history of advertising from World War I through the 1960s has been prepared by the American Association of Advertising Agencies, an industry group that subscribes to voluntary "Standards of Practice." Developed and narrated by Robert J. Koretz, *A Half Century of Advertising Milestones* consists of a master tape recording containing narration and radio commercial segments, a 35mm color filmstrip featuring reproductions of print ads and other visuals, and a 16mm color motion picture film containing television commercial segments and closing comments. There is no rental fee for this production. Users pay a $5.00 fee for postage and handling. Letters of request suggesting several possible use dates should be sent to the Association at least one month in advance of the preferred showing.

American Civil Liberties Union

22 East 40th Street
New York, NY 10016

Dedicated to preserving individual rights guaranteed by the United States Constitution and the Bill of Rights, the American Civil Liberties Union (ACLU) has chapters in every state that could be a source of speakers to discuss equal rights for minorities and women in the mass media. To contact your state or local chapter, check your local phone directory or request an affiliate list from the national office listed above. The ACLU also makes available materials, sampled below, that can provide background on the "Popular Culture" topics dealing with women and minorities.

Racial Equality by Laughlin McDonald ($5.75). This ACLU Sourcebook reviews America's racial question from slavery and reconstruction through the Brown decision.

Women and the Law by Eve Cary and Kathleen Willert Peratis ($5.75). Sex discrimination and the struggle for equal rights are chronicled in this ACLU Sourcebook.

An ACLU Guide to Cable Television by Fred Powledge ($1.00). What cable television is and what it could be, with proper regulation, are discussed.

In addition, video cassettes of the ACLU television series "The Rights of Americans" are available for a use fee of $5.00. Segments in this series related to popular culture topics include "The Rights of Women," a discussion that features views on the impact of cultural stereotypes, and "The Rights of Gay People," a close-up of problems gays face in employment, freedom of speech, and living arrangements. For additional information, contact Nancy Stella at the ACLU at the above address.

American Council for Better Broadcasts, Inc.

120 East Wilson Street
Madison, WI 53703

Formed in 1953, the American Council for Better Broadcasts, Inc., (ACBB) is a national, nonprofit organization that coordinates the efforts of individuals and groups to improve, by educational means, the quality of radio and television. ACBB activities include the Look-Listen Poll, an annual evaluation of television programs; Project Postcard, a monitoring of local programing; recognition to sponsors of outstanding programs; and an idea exchange for teachers that publicizes successful media education and evaluation programs. ACBB publications include *Better Broadcasts News*, published five times annually, that features lists of promising television programs, suggested reading, and trends in radio and television. This newsletter is available free to ACBB members or for $2.00 to the general public. Free sample copies are provided upon request.

Also available from ACBB is *Better Broadcasts Study Kit*, consisting of recent speeches, Nielsen reports, television and radio codes, a short bibliography, brochures on children's programs, and the latest "Look-Listen Report." Materials in the Study Kit, available for $1.75, may be copied for distribution with the consent of the ACBB. To order the *Newsletter* or *Study Kit*, or for additional information, contact ACBB at the above address.

American Enterprise Institute for Public Policy Research

1150 Seventeenth Street, N.W.
Washington, DC 20036

A center for the study of national problems, the American Enterprise Institute for Public Policy Research (AEI) fosters research and the exchange of ideas on public policy questions. Among their activities is a continuing series of forums that feature discussions by well-known experts on contemporary issues. Below is information about several of these forums relevant to the "Popular Culture" topics.

Affirmative Action: Is It the Answer to Discrimination? (Order No. 4) In this roundtable discussion, a panel of lawyers,

academicians and journalists explore the controversial issues surrounding affirmative action programs.

Freedom of the Press: Regulation of the Media (Order No. 8). Panelists including Clay T. Whitehead and Kevin Phillips discuss ways to decentralize the concentrated power of the three major television networks.

Each of the forums listed above is available as a 16mm film or audio-cassette. Rental on the film is $95 per week and the audio-cassettes can be purchased for $7.50 each. To order these materials or to request a free publications catalog, write BNA Communications, Inc., 9401 Decoverly Hall Road, Rockville, MD 20850. Payment must accompany orders under $10.00.

American Crafts Council

44 West 53rd Street
New York, NY 10019

Founded in 1943, the American Crafts Council (ACC) works to stimulate interest in contemporary crafts. ACC operates the Museum of Contemporary Crafts in New York City, a unique resource center of twentieth century American crafts. The ACC also makes available 35mm color slide kits on various crafts subjects. At least one month advance notice is required on all rental requests which must be made in writing. The rental period is 15 days inclusive of return mailing time. Below is a list of kits useful in stimulating discussion on popular lifestyles.

"Clothing to Be Seen" ($10.50). Seventeen slides of one-of-a-kind garments.

"Denim Art" ($11.50). Fifty-four slides of the winning designs from the Levi Strauss & Company's national competition.

"The Art of Personal Adornment" ($15.00). Ninety slides of historical and contemporary clothing.

For additional information or a complete list of ACC materials, contact them at the above address.

The American Film Institute

The John F. Kennedy Center for the Performing Arts
Washington, DC 20566

Established as an independent, nonprofit organization by the National Endowment for the Arts, the American Film Institute (AFI) strives to preserve the heritage and advance the art of film and television in America. AFI activities include the preservation of films, film cataloging, assistance to American film-makers, and the publication of film books, periodicals, and reference works. To protect endangered films, the AFI Archives project has secured more than 12,000 films which have been placed in the AFI Collection in the Library of Congress. In addition, AFI has begun a massive documentation of every feature film produced in America since 1893. A sampling of materials produced by AFI is listed below.

American Film ($15.00 annually, includes an AFI membership). This official publication of AFI, edited by film critic Hollis Alpert, examines the past, present, and future of filmmaking.

America at the Movies (Sliding rental fee, available from Cinema V, 595 Madison Avenue, New York, NY 10022). Created for the American Revolution Bicentennial Administration in 1976, this feature-length compilation of scenes from 83 films illustrates ways the American character and spirit have been portrayed on the screen.

Film and Television Periodicals in English ($2.00, members; $3.00, non-members). This annotated list includes the addresses and pertinent publication information of 80 periodicals.

Women and Film/Television ($2.00, members; $3.00, non-members). Organizations, research collections, film distributors, conferences, books, and periodicals dealing or concerned with women and their relation to the media are listed.

Children and Film/Television ($2.00, members; $3.00, non-members). Organizations, film distributors, books, articles, and special programs dealing with children and film are compiled.

American Studies Association

4025 Chestnut, T7
University of Pennsylvania
Philadelphia, PA 19174

Scholars and institutions involved in the study of American culture constitute the membership of the American Studies Association (ASA). Members of this organization, found on college and university campuses throughout the country, could be asked to serve as speakers and resource persons. In addition, those seeking background on "Popular Culture" topics may find two ASA publications useful, *American Quarterly* and *American Studies International*. Generally available in college or university libraries, these journals present studies of culture in the United States, both past and present, and relate this culture to the world at large. For example, a recent issue of *American Quarterly* featured "Black Stereotypes as Reflected in Popular Culture, 1880–1920," an article by J. Stanley Lemons. In a recent issue of *American Studies International*, author John Updike probed "The Cultural Situation of the American Writer." Information on individual subscriptions can be found in issues of both journals.

Aspen Institute for Humanistic Studies

360 Bryant Street
P.O. Box 1652
Palo Alto, CA 94302

For more than a quarter of a century, the Aspen Institute for Humanistic Studies has brought together leading citizens from the public and private sectors to consider, from a human-centered point of view, major issues in contemporary society. One part of the Aspen Institute is its Communications and Society Program, which seeks to identify the larger, long-range interests affecting communications policy. The four priorities of this program include the future of public broadcasting, television and social behavior, the uses of new technologies, and relations between government and the media. Below is a

sampling of publications resulting from this program. All can be ordered from the Institute at the above address. A complete publications list is available upon request.

The Mass Media: Aspen Guide to Communication Industry Trends edited by Christopher H. Sterling and Timothy Haight (ISBN 0-275-85760-3, $7.95). Historical and descriptive statistical information on American mass media is compiled in this book.

Aspen Handbook on the Media, 1977–78 Edition edited by William L. Rivers (ISBN 0-915436-67-1, $4.95). This concise, up-to-date compilation includes nearly 700 listings and descriptions of information sources and research activities in the communications field.

Television as a Cultural Force edited by Richard Adler and Douglass Cater (ISBN 0-914536-19-1, $4.95). These nine essays attempt to evaluate television as an expression of mass popular culture which mediates between fact and fantasy, between old and new values, and between the desire to escape and the need to deal with real problems.

Television as a Social Force: New Approaches to TV Criticism edited by Richard Adler and Douglass Cater (ISBN 0-915436-02-7, $4.95). In this collection of essays, eight leading humanists consider television's positive and negative effects on our culture and provide fresh assessments of its role in America.

The Future of Public Broadcasting edited by Douglass Cater and Michael J. Nyhan (ISBN 0-175-64590-8, $6.95). Seventeen essays and a selective source guide discourse on both the achievements and shortcomings of public broadcasting.

Association for Educational Communications and Technology

1126 16th Street, N.W.
Washington, DC 20036

Founded over 50 years ago, the Association for Educational Communications and Technology (AECT) and its more than 20,000 members nationwide, focus on the uses of the mass media and other technologies at all levels of education. AECT members, listed in the 1977 AECT Membership Directory and Data Book ($10 to members, $35 to nonmembers), could be invited to serve as resources persons in programs concerning the impact of technology on education. As a prelude to such a program, consider showing the AECT filmstrip *Building Bridges to the Future*, an 11-minute program about Philadelphia's Action Library, which emphasizes the use of media to involve the community and meet its educational and recreational needs. The color filmstrip, record, and script book are $16.95 to members and $19.95 to nonmembers. Another AECT filmstrip, *Understanding Educational Technology*, introduces educational communications and technology to audiences unfamiliar with this discipline. The filmstrip, audio-cassette, script, and information booklet are available to members for $19.95 and to nonmembers for $24.95. To order these filmstrips or to obtain a complete list of publications, write to AECT at the above address. Checks, made payable to AECT, must accompany all orders of less than $15.00.

Center for the Study of Democratic Institutions

Box 4446
Santa Barbara, CA 93103

Since its founding in 1959, the Center for the Study of Democratic Institutions has focused on identifying and exploring the basic issues of modern times. Below is a sampling of the audiotapes produced by the Center that are relevant to the "Popular Culture" topics. All recordings are available on both cassettes and five-inch, 3¾ ips half track, reel-to-reel tapes. For broadcast purposes, request tapes on 7½ ips full track. All tapes, unless otherwise noted, are $7.50 each. A complete list of publications and tapes is available from the Center at the above address.

Families of the Future (26 min.). Sue Dodson, family therapist at the Evergreen Institute, evaluates alternatives to the traditional nuclear family, including communal marriages.

Achieving Equality: Black Strategies (28½ min.). Herschelle Challenor, political scientist at Brooklyn College, City University of New York, describes the humiliations, poverty, and other realities of black life in America.

State of the Culture (28½ min.). Anthropologist Mariam Slater argues that there is an American culture, that it is WASP in character, and that all Americans share it.

TV: The Exclusive Medium (30 min.). Participants in the Center's Conference on Broadcasting and the First Amendment look at ways television systems can provide access to both popular and unpopular opinions.

How Good Is Television News Reporting? (30 min.). Network executives answer critics who question whether television, a profit-seeking industry, can report the news fairly.

The Hidden Remnant (43½ min., $8.50). Author/critic Gerald Sykes discusses the effect of the mass media and the corporate world on American youth.

Live a Little Longer!—But How? (29½ min., $8.50). Psychiatric gerontologist Alvin Goldfarb points out that, with existing social values, a longer life span may not necessarily be a blessing.

The Negro as an American (35 min.). Robert C. Weaver, former head of the Department of Housing and Urban Development, talks movingly about America's racial problems.

A Second Look at the American Dilemma (27½ min.). Gunnar Myrdal takes a look at recent events and compares them to predictions in his classic study *An American Dilemma*.

The Cactus Curtain (45 min.). Mexican/American spokesperson Ernesto Galarza outlines a program to correct the deep inequities the Spanish-speaking face in America.

The Third Generation (29½ min.). Editor John Cogley and sociologist Michael Harrington reflect upon the pervasive changes that have occurred in all areas of life since Marx, Freud, and the technological revolution.

Citizens Communications Center
1914 Sunderland Place, N.W.
Washington, DC 20036

Citizens Communications Center, since its inception in 1969, has helped consumers across the country achieve the goals of citizens' access, public participation, and equality in the electronic media. As a public interest law firm, Citizens has brought major test cases in media reforms to the courts as well as aided local citizens groups and attorneys in settling their disputes with local broadcasters. Members of the staff and board of directors can be contacted to serve as resource persons. For an information packet about Citizens, license renewals and transfers, the Fairness Doctrine, or the Federal Communications Commission, contact Citizens at the above address.

Chinese for Affirmative Action
950 Stockton Street, 3/F
San Francisco, CA 94108

The image of Asian Americans in the media is a major concern of Chinese for Affirmative Action (CAA), a community-based, nonprofit civil rights organization. As part of its activities, CAA has produced a number of radio series that report on the activities and concerns of Asian Americans that CAA believes are ignored or inaccurately reported by other media. A free copy of their guidelines for the media is available from CAA at the above address.

Corporation for Public Broadcasting
1111 16th Street, N.W.
Washington, DC 20036

The Corporation for Public Broadcasting (CPB) was established as a result of the Public Broadcasting Act in 1967 to promote the development of a diversified public television and radio service for all Americans. Among the responsibilities of CPB, a nonprofit corporation, are to stimulate diversity, innovation and excellence in programs; to advance the technology; to safeguard the independence of local licensees; and to act as the trustee for funds appropriated by Congress. Currently there are 158 public television stations and 168 public radio stations across the land. Personnel at these stations can be contacted to participate in a variety of discussions of popular culture and the mass media. For a more detailed look at the work of CPB, a request may be made for a copy of the 1976 annual report and the brochures on public radio and public television from the Office of Public Affairs

Council on Children, Media and Merchandising
1346 Connecticut Avenue, NW Suite 535
Washington, DC 20036

Television advertising and its effects on children are the focus of the Council on Children, Media and Merchandising, a nonprofit consumer group concerned with the protection of children in the marketplace. Toward this end, the Council has produced a report on the impact of television commercials on children under twelve. Copies of the report *Edible TV: Your Child and Food Commercials* are available from the Council at the above address for a $5 fee.

Fair Campaign Practices Committee
613 Pennsylvania Avenue, S.E.
Washington, DC 20003

Formed two decades ago following government investigations of political corruption, the Fair Campaign Practices Committee has led the fight to end "dirty political practices." Many of the materials they have prepared, sampled below, would be useful in a discussion of popular culture and politics.

The Pollution of Politics edited by Samuel J. Archibald ($1.00). A case-by-case study of recent examples of "dirty tricks" during political campaigns.

Fair Play in Politics (no charge). Trends in campaign practices are reviewed in this publication, which also includes the code for fair campaign practices, a bibliography, and suggested discussion questions.

Candidates Manual—A Politician's Guide to the Art of Self Defense ($.25). Ways candidates can deal with smear campaigns and other unfair campaign practices are reviewed.

Single copies of all publications except *The Pollution of Politics* are available free.

Federal Communications Commission
Washington, DC 20554

The Federal Communications Commission (FCC) is the government agency charged with regulating interstate and foreign communications by means of radio, television, wire, cable, and satellite. Recently, as concern with programming by the electronic media has grown, increased public attention has focused on the FCC's license renewal procedures for radio and television stations. Copies of license renewal applications and hearings before the commission are available from the FCC's Public Information Office by request. In addition, the FCC maintains offices in most large cities throughout the country. Personnel in these offices, listed in the U.S. Government listing in the phone directory, could be contacted to serve as resource persons in discussions of the electronic media.

Federal Trade Commission
6th and Pennsylvania Avenue, N.W.
Washington, DC 20580

The Federal Trade Commission (FTC) is an independent law enforcement agency charged by Congress with protecting the public against unfair and deceptive business practices. Included in this charge is a review and monitoring of advertising of national scope in the United States, particularly that dealing with food, drugs and cosmetics. For a perspective on FTC activities, commissioners and executives could be contacted to serve as speakers. In addition to the Washington, D.C. office, there are FTC regional offices in Atlanta, Boston, Chicago, Cleveland, Dallas, Denver, Los Angeles, New York, San Francisco and Seattle. Phone numbers for these offices can be found in the U.S. Government listings in your phone directory. A complete list of FTC publications that include documentation of advertising claims for specific product categories, is available free from any FTC office.

The Gospel Music Association

P.O. Box 23201
Nashville, TN 37202

Founded in 1964, the Gospel Music Association (GMA) is the voice of the various performing artists, stations, and companies that are involved in gospel music. To stimulate public interest in gospel music, GMA will provide speakers to churches, civic groups, and schools upon request. The GMA also publishes an annual *Directory—Yearbook* that lists individuals and businesses involved in the gospel music field. The top ten gospel songs each year are recorded on an album for sale to the general public and free to GMA members. For information about the speakers bureau, publications, and the record album, contact the Association at the above address.

Gray Panthers

3700 Chestnut Street
Philadelphia, PA 19104

Organized to combat ageism, discrimination against the elderly, the Gray Panthers serve as a clearing house for information and communications about activities and projects to improve the lives of senior citizens. Below is a sampling of their publications.

Basic Bibliography ($.25). Included in this up-to-date list are selections on ageism, political action, positive aspects of aging, organizing for social action, and personal growth and development.

The Network ($2.00 annually). This newsletter reports activities of Gray Panther groups as well as information on legislative proposals of interest.

The Gray Panthers also have organized a growing nationwide network of senior citizen activists who could speak to your group on the experience of the elderly in America, their agenda for change, and their growing impact on popular lifestyles. If you are unable to locate a Gray Panthers organization in your community, contact the national office listed above.

The Institute of the American Musical, Inc.

220 West 93rd Street
New York, NY 10025

Founded in 1972, the Institute of the American Musical seeks to acquire and preserve musical theatre and film materials that may otherwise be lost or destroyed. Among the Institute's vast holdings are 35,000 disc, cylinder, and tape recordings dating back to the 1890s. Sheet music, scripts, and books on all aspects of theatre, film, vaudeville, minstrels and popular music; theatre posters; and fan and movie magazines also have been collected. Use of the collection is available, by appointment, to qualified scholars, authors, and other specialized researchers. For additional information, contact the Institute at the above address.

Marketing Science Institute

14 Story Street
Cambridge, MA 02138

Associated with the Harvard University Graduate School of Business Administration, the Marketing Science Institute (MSI) is a nonprofit research organization that probes the nature and performance of the marketing system. MSI findings on such topics as consumer behavior, marketing and public interest are made available to the general public through the Publications Department at the above address. Below is information about selected publications related to the "Popular Culture" topic, advertising. When ordering, include full payment or purchase order.

Woman's Place: An Analysis of the Roles Portrayed by Women in Magazine Advertisements by Alice Courtney and Sarah Lockeretz ($1.00). The images of women found in 729 advertisements that appeared in April 1970 are analyzed.

Effects of Television Advertising on Children and Adolescents prepared under the direction of Scott Ward ($9.00). This summary of six studies includes findings on the attitudes of young people toward television advertising, the attention they give it, and what and how they learn from it.

Presentations by Marketing Science Institute Associates to FTC Hearings on Advertising, 1971 ($7.50). The six papers in this series look at how advertising works, how it is used, and how it affects our economy and society.

Businessmen Look Hard at Advertising by Stephen A. Greyser and Bonnie B. Reece ($2.50). Executives comment on the power and impact of advertising, how it should be regulated, and how it should try to remedy criticism.

Media Access Project

1912 N Street N.W.
Washington, DC 20036

Sponsored by foundations, the Media Access Project is a public interest, nonprofit law firm engaged in litigation on behalf of citizens groups seeking access to the electronic media. Most of their legal work takes place before the Federal Communications Commission and consists of Fairness Doctrine cases, Equal Opportunity cases on behalf of minority candidates, petitions to deny license renewals and a variety of rule making proceedings to improve citizen access. Media Access Project makes available *Broadcast Media Guide for Candidates*, 1974 edition, to the general public. The guide costs $3.00 and can be obtained by contacting the Project at the above address.

Media Action Research Center, Inc.

475 Riverside Drive, Suite 1370
New York, NY 10027

Established with the help of the United Methodist Church, the Media Action Research Center (MARC) is a nonprofit organization dedicated to learning more about the social impact of television, making the public aware of that impact, and working for constructive changes in television. To date, MARC's work has been devoted primarily to reducing the number of violent and highly aggressive programs, particularly those viewed by children. To call attention to the role of television today, MARC, in cooperation with United Methodist Communications, American Lutheran Church, and the Church of

the Brethren, conducts Television Awareness Training (T-A-T) programs across the country. Workshop participants, led by an accredited T-A-T leader, evaluate television and violence, stereotyping, children, human sexuality, news, advertising values, and strategies for change. The T-A-T workbook is available from MARC for $8.00 plus $.50 postage. Payment or purchase order must accompany your order. MARC will also provide a list of T-A-T accredited leaders by state and region who could serve as resource persons. To obtain this list or additional information contact MARC at the above address.

Motion Picture Association of America

1600 Eye Street, N.W.
Washington, DC 20006

The Motion Picture Association of America, under the leadership of Jack Valenti, is the agency charged with implementing the voluntary rating of today's movies. A history of this controversial rating system is available at no charge from the Association at the above address or from its New York office at 522 Fifth Avenue, New York, NY 10036.

National Advertising Review Board

850 Third Avenue
New York, NY 10022

The primary responsibility of the National Advertising Review Board (NARB), founded in 1971 by four industry organizations, is the adjudication of cases concerning the accuracy of specific advertisements. In addition, the NARB is concerned with broad questions of advertising's responsibility to the public. Toward this end, NARB has published two studies that may be useful in discussions of advertising and popular culture. Each costs $1.00 and can be ordered from NARB at the above address.

Advertising and Women. This report on ads portraying or directed toward women concludes that the advertising industry must update its image of women to correspond with recent, rapid changes in women's roles and lifestyles.

Identifying Competitors in Advertising. This report concludes that, when used accurately and honestly, comparative advertising is of benefit to consumers.

National Association for the Advancement of Colored People

1790 Broadway
New York, NY 10019

Chapters of the National Association for the Advancement of Colored People (NAACP), a nationwide organization formed to combat the effects of racial discrimination, are a fine source of speakers on "Popular Culture and Minorities." Check your local phone directory or contact the national headquarters at the above address for the location of the chapter nearest you.

The NAACP also publishes a bibliography that lists books and articles on the black experience in America. Copies are available free of charge upon request from their national headquarters and from many local chapters.

National Association of Broadcasters

1771 N Street, N.W.
Washington, DC 20036

The National Association of Broadcasters (NAB), the trade association for the broadcasting industry, serves as a clearing house for issues currently of concern to broadcasters in both radio and television. One NAB function is to facilitate industry self-regulation through the Radio and Television Codes. Free copies of these codes are available from local stations that subscribe to them or from NAB at the above address. Single copies of NAB publications, described below, are available upon request from the public relations department. Multiple copies are supplied at cost.

Broadcasting the News. Included in this operational guide is a declaration of principles, a history of broadcast news, and a description of a station's news department.

Study Guide on Broadcasting. Discussion questions and suggested readings are included in this primer on American broadcasting.

A Political Broadcast Catechism (7th ed.). A question and answer format is featured in this explanation of federal regulations and decisions for political broadcasts.

National Black Media Coalition

2413 Dowling
Houston, TX 77004

Founded in 1973, the National Black Media Coalition seeks to improve conditions for minorities in employment, ownership, and programming in the mass media. Frequently their activities focus on the license renewal process required for local broadcasters. Members of the Coalition could be contacted to serve as resource persons for discussions of minorities and the media. For the names of members in your area, contact Pluria Marshall at the above address.

National Citizens Committee for Broadcasting

1028 Connecticut Avenue, Fourth Floor
Washington, DC 20036

Nicholas Johnson, former member of the Federal Communications Commission, leads the efforts of the National Citizens Committee for Broadcasting (NCCB) to reform the broadcast media. Since its founding in 1974, violence on television has dominated NCCB activities. Below is information about two NCCB publications useful to media watchers.

The Citizens Media Directory ($7.50 prepaid). Included in this publication are listings of nearly 400 national and local media reform groups, public access centers, community radio stations, alternative news services, and film and video producers, distributors and services.

Media Watch (a donation which includes membership in NCCB). This bimonthly newsletter highlights NCCB activities and includes research reports on the impact of the media.

The National Council on the Aging, Inc.

1828 L Street, N.W.
Washington, DC 20036

Dedicated to opening opportunities for the elderly in communities across America, the National Council on the Aging, Inc. (NCOA) is a clearing house for information on senior citizens. Available for $15.00 per showing is *In Praise of Age*, a feature-length color film of a conversation with four outstanding American octogenarians. Also useful as discussion starters are cassettes on such topics as *Aging in the Future* (C-1), *Civil Rights of Older People* (C-2), and *Toward a Better Future for Older Americans* (C-10), that were taped at NCOA's twenty-fifth annual conference in 1975. Each cassette is $5.95.

For background on the status and problems of the elderly in America, NCOA makes available the following publications. A complete catalog is available upon request.

The Myth and Reality of Aging in America (7500, $7.00, NCOA members; $9.00, nonmembers). An extensive study of the public's attitude toward aging based on a Louis Harris poll. This publication includes a summary of the views and attitudes of older Americans about themselves.

Criteria for Retirement (5301, $4.00). Criteria besides chronological age are examined that might be used to determine retirement policies.

All publications, cassettes, and the film can be ordered from NCOA's Publication Department at the above address. Payment must accompany all orders of $5.00 or less.

National Broadcasting Company

30 Rockefeller Plaza
New York, NY 10020

The network perspective on television advertising, programing, and news can be found in free pamphlets made available by the National Broadcasting Company (NBC). "NBC Program Standards," "This is NBC News," and "NBC Standards for Broadcast Advertising" are available from Audience Services at the above address. Also available are selected references on "Television and Education" and "Television and Children."

The National Football Foundation and Hall of Fame

17 East 80th Street
New York, NY 10021

Local chapters of the National Football Foundation are dedicated to promoting football and its beneficial attributes. Activities include their recognition of outstanding high school and college football players, both locally and nationally, and the selection of athletes into the Football Hall of Fame. Members of local chapters could be invited to discuss the role of football in American society or to participate in panel discussions of popular culture and sports. If a local chapter is not listed in your phone directory, contact the Foundation at the above address for information about the chapter nearest your area.

National Organization for Women

425 13th Street, N.W., Suite 1048
Washington, DC 20004

Since its founding by a small group of activist women in the 1960s, the National Organization for Women (NOW) has grown into America's largest women's rights organization. NOW chapters, located in every state and most large cities, can be contacted as a source for speakers and panelists on the topic of women's image in the mass media. If no NOW chapter is listed in your local directory, contact the NOW office at the above address for the location of the nearest chapter. Several NOW publications, available from local chapters or the office listed above, may be useful as background information. Orders for these publications, sampled below, must include a check or money order for the exact amount made out to NOW. There is a $1.00 fee for shipping.

Marriage, Divorce and Family Relations Legal Packet ($1.50). The laws that apply to domestic relations are reviewed in these materials.

Analysis of Bill #HR 5452 (Gay Rights) ($1.00). This testimony features a feminist's perspective on homosexuality.

Sub-Committee on Employment Opportunities ($1.00). The continuing struggle to end discrimination against women in employment is chronicled in this testimony.

National PTA TV Action Center

700 North Rush Street
Chicago, IL 60611

The National PTA established its TV Action Center to help implement a nationwide program to reduce violence and aggression in television programing. As part of this program, PTA members will be trained to monitor television programs for their violence content. Toward this end, the *PTA TV Trainers Manual*, a how-to guide for those concerned with the impact of television on American life, was prepared. Copies of the *Manual*, at $5.00 each, are available from the National PTA at the above address. For additional information about this project, contact your local PTA or phone the TV Action Center at 800-323-5177.

National Urban League

Equal Opportunity Building
500 East 62nd Street
New York, NY 10021

Created during the reform movements that swept the nation at the turn of the century, the National Urban League has worked to eliminate discrimination in such areas as housing, employment, and education. Leaders of local leagues, located in more than 140 American cities, could serve as speakers and panelists on minorities in American culture. To contact the nearest league, check your local phone directory or contact the National Urban League regional offices in New York City, Atlanta, Chicago, or Los Angeles.

The following Urban League publications would provide background on the black experience in America.

When the Marching Stopped: Analysis of Black Issues in the 70s ($1.95). Twelve distinguished scholars and social scientists examine critical problems that face blacks in this decade.

The Strengths of Black Families by Robert B. Hill ($1.95). Dr. Hill attacks conclusions that the black family is unstable, matriarchal, and unable to prepare people for productive lives.

To order, contact the Communications Department at the above address. Make checks payable to the National Urban League and add $.50 for handling.

The Network Project

101 Earl Hall
Columbia University
New York, NY 10027

An affiliate of the Protestant Foundation at Columbia University, The Network Project publishes literature and produces radio programs that examine the many facets of corporate/government communications and the impact of this corporate dominance on individual freedoms and community life. Below is a listing of reports and cassettes available from The Network Project. Each report is $5.00 for institutions and $2.00 for individuals. The radio cassettes, each 25 to 30 minutes in length, are $12.00 each. All orders must be prepaid.

Control of Information (No. 3). This report details the history of corporate and political influence over network television.

Public Access/Public Interest (No. 11). The public's role in communications affairs is analyzed.

Television: The Medium (No. I, cassette). Rudolf Arnheim, Erik Barnouw, and Thomas Hoving discuss television as a social and psychological force.

Broadcast Journalism (No. IV, cassette). The management of television news is the topic of this discussion with producer Martin Carr, CBS vice president Bill Leonard, and ABC vice-president Av Westin.

Entertainment Programs (No. V, cassette). Dick Cavett, Ruby Dee, Robert Lewis Shayon, and others look at what television entertainment teaches.

Access at Home (No. X, cassette). A panel of lawmakers and journalists assesses obstacles to effective public control of communication technology.

Popular Culture Association

University Hall
Bowling Green University
Bowling Green, OH 43403

Virtually all areas of culture—including folk, mass, ethnic, urban, rural, and elite—are fields of study for members of the Popular Culture Association (PCA). Membership is free and, in addition to the national organization, there are eleven regional presidents, listed below, who could serve as resource persons in your area for your "Popular Culture" programs.

Middle Atlantic, Chesapeake—William H. Young, Lynchburg College
Middle Atlantic, Metropolitan—Ruth Prigozy, Hofstra University
Midwest—Carol Miller, Meramec Community College, St. Louis, Missouri
New England—Marie Ahearn, Southeastern Massachusetts University
Northern California—Arthur Berger, California State University, San Francisco
Rocky Mountains—Richard Etulain, Idaho State University, Pocatello
South—George Whatley, University of Alabama, Birmingham
Southern California—Joseph Arpad, University of California, Los Angeles
Southwest—Joel Jones, University of New Mexico
Texas—Frank Pino, University of Texas, San Antonio
Wyoming—Robert Barthell, Northwest Community College, Powell

The *Journal of Popular Culture*, the official publication of the PCA, interprets popular culture in its broadest sense. Past issues have focused on advertising, automobiles, comics, radio, religion, and television, to name a few. Published quarterly, the *Journal* is available to PCA members for $15.00 annually (Student rate is $7.50). If this publication is not in your local library, back issues are available from the PCA in single copies or bound volumes.

The PCA also publishes *Abstracts of Popular Culture*, a quarterly review of articles on popular culture found in more than 600 foreign and domestic publications. If this publication is not in local libraries, it is available to individuals for $50.00 annually. For more information, contact PCA at the above address.

The Bowling Green University Popular Press has published a number of books and studies, sampled below, that could be used to provide background on "Popular Culture" topics. Orders, with payment enclosed, or requests for the complete publications catalogue, should be sent to Popular Press, Bowling Green University, Bowling Green, Ohio 43403.

Vaudeville, U.S.A. by John E. Dimeglio ($8.95 cloth, $3.95 paper). This searching analysis probes the most popular form of entertainment during a critical time in American history.

Buddy Holly: His Life and Music by John Goldrosen ($9.95 cloth, $3.95 paper). Goldrosen captures the essence of a popular singer who dedicated his life to music.

Heroes of Popular Culture by Ray B. Browne, Marshall Fishwick and Michael T. Marsden ($6.00 cloth, $2.50 paper). The authors document how changes in media, life-styles, priorities, and ideologies are reflected in our heroes.

Images of Women in Fiction: Feminine Perspectives by Susan Koppelman Cornillon ($10.00 cloth, $4.00 paper). This volume of essays analyzes the traditional images of wom-

en, compares the fictional images of women with real life, and probes the self-actualizing roles of women today.

Sports: A Social Scoreboard by Eldon Snyder ($3.00 paper). Various aspects of sports and sports figures in American society are the subjects of these nine comprehensive and perceptive essays.

The Popular Western: Essays Toward a Definition by Richard W. Etulain and Michael T. Marsden ($2.50 paper). The authors analyze images of the West conveyed in the popular western.

Society for Cinema Studies

Department of Radio-Television-Film
School of Communications and Theater
Temple University
Philadelphia, PA 19122

Educators, historians, critics, and theoreticians concerned with the scholarly study of film, television, and the moving image in general make up the membership of the Society for Cinema Studies (SCS). SCS publications available to members include *Cinema Journal* and *The Moving Image*, a newsletter, both published semiannually. For the names of SCS members in your area who could serve as resource persons or speakers, contact SCS president Timothy J. Lyons at the above address.

Television Information Office

745 Fifth Avenue
New York, NY 10022

The three major television networks, individual commercial and educational stations, and the National Association of Broadcasters support the Television Information Office (TIO) as a "two-way bridge of understanding between the television industry and its many publics." Toward this end, TIO maintains one of the nation's most extensive libraries and information centers on the social, cultural, and programing aspects of television. Individual requests on specific topics are answered speedily with the help of an automated information retrieval system. Inquiries should be addressed to James B. Poteat, Librarian, at the above address.

Below is a sampling of TIO publications available to the general public. Payment must be included with orders.

Trends in Public Attitudes Toward Television and Other Mass Media, 1959–74 ($.50). Nine Roper reports on news sources, credibility, program balance, commercials, and intermedia comparisons are summarized in this publication.

ABCs of Radio and Television ($.50). This updated and expanded edition includes a history of broadcasting and a reprint of the Federal Communication Commission's *Broadcast Primer*.

How "Fair" Should TV Be? ($.30). Critic Nat Hentoff comments on the restraints imposed on broadcasting by the Fairness Doctrine.

Television in Government and Politics ($.20). Although prepared in 1964, this annotated bibliography with 316 entries is useful in researching the history and background of broadcasting and politics.

Teacher Guides to Television ($4.00 annually). Published semiannually, each issue contains study guides for programs of educational value. Subscriptions are available from *Teachers Guides to Television*, Box 564, Lenox Hill Station, New York, NY 10021.

The Twentieth Century Fund

41 East 70th Street
New York, NY 10021

Policy-oriented studies of economic, political, and social issues and institutions are the focus of the Twentieth Century Fund, a research foundation established in 1919. Findings from research supported by the Twentieth Century Fund and conducted by the Fund's staff as well as independent scholars are published in book-length studies by a variety of publishers and in Fund Task Force reports. Below is a sampling of publications relevant to "Popular Culture" that likely will be available in local libraries or bookstores.

Social Limits to Growth by Fred Hirsch ($10.00, Harvard University Press). In this provocative analysis of the social consequences of economic growth, Hirsch argues that opportunities for individual advancement in affluent societies are available only to a relatively small minority.

The New Presidential Elite: Men and Women in National Politics by Jeane Kirkpatrick ($20.00, Basic Books). Kirkpatrick traces and analyzes the changes in the social composition of the men and women responsible for nominating presidential candidates since World War II.

The New Yorkers: A Profile of an American Metropolis by Andrew Hacker ($10.00, Mason/Charter). This examination of the diverse populations that constitute New York City focuses on their attitudes and responses to a variety of issues critical to the city.

Families of Eden: Communes and the New Anarchism by Judson Jerome ($7.95, The Seabury Press, Inc.). A blend of research and firsthand experience, this work comments on the economics, communications, and dynamics of the commune movement.

Voter's Time, a report of the Commission on Campaign Costs in the Electronic Era (ISBN 0-527-02840-1, $1.00, Kraus Reprint Co. Route 1, Millwood, NY 10546). The costs of political advertising on television and the effects of these costs, as well as the content of the advertising itself, on American politics are analyzed.

United Church of Christ

Office of Communications
289 Park Avenue South
New York, NY 10010

The Office of Communications of the United Church of Christ has waged an active campaign against racial and sex discrimination in broadcasting since 1964. Towards this end, the Office of Communications works with local

citizens groups to establish a dialogue with television stations. It monitors local programing and hiring practices, and also participates in license renewal procedures. In addition to conducting regional workshops with concerned groups, the Office of Communications makes available the following publications useful as background information.

How to Protect Your Rights in Television and Radio by Ralph Jennings and Pamela Richard ($5.50). Published for laymen, this handbook examines communication law, the operation of the Federal Communications Commission, and methods citizens can use to obtain satisfactory service from broadcasting stations.

Television Station Employment Practices: The Status of Minorities and Women by Ralph Jennings and Veronica Jefferson ($15.00, reduced rates available for educational, institutional and nonprofit organizations). This 1975 study contains data on and analyses of employment practices in both commercial and educational television.

To order these publications or to request information about the regional workshops, contact the Office of Communications at the above address.

U.S. Catholic Conference
Office for Film and Broadcasting

1011 First Avenue
New York, NY 10022

The Office for Film and Broadcasting of the U.S. Catholic Conference rates the suitability for family viewing of television programs and movies in its biweekly publication *Film and Broadcasting Review*. In addition to the ratings, each issue includes feature-length articles on programs and movies of particular merit. Subscriptions, at $8.00 annually, are available from the Conference at the above address.

United States Commission on Civil Rights

Washington, DC 20425

Since its founding in 1957, the United States Commission on Civil Rights has focused on securing equal rights for all citizens regardless of race, color, religion, sex, or national origin. As part of its activities, advisory committees have been established in every state. Members of these committees could be contacted to discuss the mass media images of women and minorities. If you are unable to locate your state's committee, contact the Commission at the above address. Below is a sampling of Commission publications useful in discussions of "Popular Culture" topics. All are free and available from the Office of Management, Publications Management Division, U.S. Commission on Civil Rights, 1121 Vermont Avenue, N.W., Washington, DC 20425.

Puerto Ricans in the Continental United States: An Uncertain Future. This examination of the condition of the Puerto Rican community focuses on education, employment, and income and analyzes the failure of federal programs to meet Puerto Rican needs.

A Guide to Federal Laws and Regulations Prohibiting Sex Discrimination (CHP No. 46). This revised edition summarizes federal regulations banning sex discrimination.

Stranger in One's Land (CHP No. 19). Prepared by the late Ruben Salazar, this vignette deals with Mexican Americans' efforts to overcome denial of equal opportunity.

Racism in America (CHP No. 20). Anthony Downs, a consultant to the National Commission on Civil Disorders, discusses covert racism and its effects on efforts to resolve racial problems.

Window Dressing on the Set: Women and Minorities in Television. This detailed study reports on the portrayals of and employment of women and minorities in commercial television.

State Humanities Committees

The state-based humanities committees, funded by the National Endowment for the Humanities, were formed to stimulate dialogue between humanists and the public on matters of social concern. Community programs based on the Courses by Newspaper series may qualify for funding. For additional information on opportunities for financial assistance and funding guidelines, consult your state committee. Below are the names of executive directors and addresses and phone numbers of state humanities committees.

Mr. Jack Geren
Executive Director
Alabama Committee for the
Humanities and Public Policy
Box 700
Birmingham-Southern College
Birmingham, Alabama 35204
(205)324-1314

Mr. Gary Holthaus
Executive Director
Alaska Humanities Forum
429 D. Street, Room 211
Loussac Sogn Building
Anchorage, Alaska 99501
(907)272-5341

Mrs. Lorraine Frank
Executive Director
Arizona Council on the
Humanities and Public Policy
Suite 816
34 West Monroe Street
Phoenix, Arizona 85003
(602)257-0335

Dr. Anthony Dube
Executive Director
Arkansas Humanities Program
Student Services Building
University of Arkansas at Little Rock
Little Rock, Arkansas 72204
(501)568-2200, Ext. 377

Dr. Bruce Sievers
Executive Director
California Council on the Humanities in
Public Policy
111 New Montgomery Street, 6th Floor
San Francisco, California 94105
(415)543-3865

Mr. Michael Lewis
Assistant Director
California Council on the Humanities in
Public Policy
1 Wilshire Building, Suite 2120
Los Angeles, California 90017
(213)623-3529 & (213)623-9115

Mr. William Hynes
Executive Director
Colorado Humanities Program
855 Broadway
Boulder, Colorado 80302
(303)442-7298

Dr. Marianne Barnaby
Executive Director
Connecticut Humanities Council
287 High Street
Wesleyan Station
Middletown, Connecticut 06457
(203)347-6888, 347-3788

Dr. Rona Finkelstein
Executive Director
Delaware Humanities Council
2600 Pennsylvania Avenue
Wilmington, Delaware 19806
(302)738-8491

Mrs. Carolyn Fleming
Executive Director
Florida Endowment for the Humanities
Building 54, Room 128
University of West Florida
Pensacola, Florida 32504
(904)476-9500, Ext. 374

Mr. J. Preston Prather
Executive Director
Committee for the Humanities
in Georgia
Georgia Center for Continuing
Education
Athens, Georgia 30601
(404)542-5481

Mrs. Annette M. Lew
Executive Director
Hawaii Committee for the Humanities
2615 South King Street
Suite 3H
Honolulu, Hawaii 96814
(808)947-5891

Dr. David Hansen
Executive Director
The Association for the Humanities
in Idaho
P.O. Box 424
Boise, Idaho 83701
(208)345-5346

Dr. Marvin L. Vawter
Executive Director
Illinois Humanities Council
134 South Neil Street
Room 203
Champaign, Illinois 61820
(217)333-7611

Dr. Kathleen Lemon
University Hall, Room 2122
English Department
University of Illinois at Chicago Circle
Chicago, Illinois 60680
(312)996-3209

Mrs. Donna Bucove
Acting Executive Director
Indiana Committee for the Humanities
4200 Northwestern Avenue
Indianapolis, Indiana
(317)925-7195

Mr. Philip L. Shively
Executive Director
Iowa Board for Public Programs
in the Humanities
Oakdale Campus
University of Iowa
Iowa City, Iowa 52242
(319)353-6754

Mrs. Marion Cott
Executive Director
Kansas Committee for the Humanities
616 Merchants Bank Building
8th and Jackson Streets
Topeka, Kansas 66612
(913)357-0359

Dr. Arthur E. Curtis
Executive Director
Kentucky Humanities Council, Inc.
206 Breckinridge Hall
University of Kentucky
Lexington, Kentucky 40506
(606)258-5932

Reverend David Boileau
Executive Director
Louisiana Committee for the Humanities
Box 12, Loyola University
New Orleans, Louisiana 70118
(504)865-9404

Dr. David Smith, Executive Director
Maine Council for the Humanities and
Public Policy
P.O. Box 7202
Portland, Maine 04112
(207)773-5051

Mrs. Maria M. Heyssel
Executive Director
Maryland Committee for the Humanities
and Public Policy
2 East Redwood Street
Baltimore, Maryland 21202
(301)837-1938

Dr. Nathaniel Reed
Executive Director
Massachusetts Foundation for the
Humanities and Public Policy
237 E. Whitmore Administration
Building
University of Massachusetts
Amherst, Massachusetts 01002
(413)545-1936

Mr. Ronald D. Means
Executive Director
Michigan Council for the Humanities
Department of Continuing Education
Kellogg Center, Room 7
Michigan State University
East Lansing, Michigan 48824
(517)355-0160

Miss Lynn M. Smith
Executive Director
Minnesota Humanities Commission
Metro Square
St. Paul, Minnesota 55101
(612)224-5739

Dr. Cora Norman
Executive Director
Mississippi Committee for the
Humanities
P.O. Box 335
University, Mississippi 38677
(601)232-5901

Mr. Robert Walrond
Executive Director
Missouri State Committee for the
Humanities, Inc.
6922 Millbrook Boulevard
St. Louis, Missouri 63130
(314)863-0100, Ext. 3164

Dr. Margaret Kingsland
Executive Director
Montana Committee for the Humanities
University of Montana
Missoula, Montana 59801
(406)243-6022

Dr. Michael J. Holland
Executive Director
Nebraska Committee for the Humanities
RFD 2, Box 65A
Kearney, Nebraska 68847
(308)234-2110

Mr. Elmer Cole
Executive Director
Nevada Humanities Committee
P.O. Box 8065
Reno, Nevada 89507
(702)784-6587

Mr. Stephen Taylor
Executive Director
New Hampshire Council for the
Humanities
Box 271
Meriden, New Hampshire 03770
(603)469-3203

Mrs. Miriam L. Murphy
Executive Director
New Jersey Committee for the
Humanities
Rutgers University
43 Mine Street
New Brunswick, New Jersey 08903
(201)932-7726

Dr. Allen Gerlach
Executive Director
New Mexico Humanities Council
300 Scholes Hall
The University of New Mexico
Albuquerque, New Mexico 87131
(505)277-3705

Dr. Ronald Florence
Executive Director
New York Council for the Humanities
33 West 42nd Street
New York, New York 10036
(212)354-3040

Dr. James Noel
Executive Director
North Carolina Humanities Committee
1209 West Market Street
Greensboro, North Carolina 27403
(919)379-5325

Mr. Warren Nord
Assistant Director
North Carolina Humanities Committee
1509 Maryland Avenue
Durham, North Carolina 27705

Mr. Everett Albers
Executive Director
North Dakota Committee for the Humanities and Public Issues
Box 136
Dickinson State College
Dickinson, North Dakota 58601
(701)227-2125

Mr. H. Richard Wood
Executive Director
Ohio Committee for Public Programs in the Humanities
2199 East Main Street
Columbus, Ohio 43209
(614)236-6879

Mr. James Vore
Executive Director
Oklahoma Humanities Committee
11018 Quail Creek Road
Oklahoma City, Oklahoma 73120
(405)751-8694

Mr. Charles Ackley
Executive Director
Oregon Committee for the Humanities
1633 S.W. Park
Portland, Oregon 97201
(503)229-4821

Mr. Robert Giannetti
Executive Director
Public Committee for the Humanities in Pennsylvania
Bucknell University
Lewisburg, Pennsylvania 17837
(717)524-1333

Dr. William Adams
(Staff Associate—PCHP)
Lecturer in English
116A College Hall/CO
University of Pennsylvania
Philadelphia, Pennsylvania 19104
(215)243-6752

Dr. Jorge Enjuto
Director Ejecutivo
La Comision de Puerto Rico para el Desarrollo de las Humanidades
Oficina del Presidente
Universidad de Puerto Rico
San Juan, Puerto Rico 00936

Mr. Thomas H. Roberts
Executive Director
Rhode Island Committee for the Humanities
86 Weybosset Street, Room 307
Providence, Rhode Island 02903
(401)521-6130

Mr. Leland Cox
Executive Director
South Carolina Committee for the Humanities
McCrory Building
2801 Devine Street
Columbia, South Carolina 29205
(803)799-1704

Mr. John Whalen
Executive Director
South Dakota Committee on the Humanities
Box 35, University Station
Brookings, South Dakota 57006
(605)688-4823

Miss Jane Crater
Executive Director
Tennessee Committee for the Humanities
Suite 300, Coleman Building
3716 Hillsboro Road
Nashville, Tennessee 37215
(615)298-4469

Dr. James Veninga
Executive Director
Texas Committee for the Humanities and Public Policy
P.O. Box 19096
University of Texas at Arlington
Arlington, Texas 76019
(817)273-3174

Mr. Delmont Oswald
Executive Director
Utah Endowment for the Humanities in Public Policy
10 West Broadway
Broadway Building, Suite 200
Salt Lake City, Utah 84101
(801)524-4569

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SECTION IV

FILMS

An Annotated List of Films Compiled by the Educational Film Library Association

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"Popular Culture" covers such a wide range of topics that a comprehensive list of films would fill several volumes. The following is a selected list of films that relate to the subjects covered by Courses by Newspaper's study program on "Popular Culture: Mirror of American Life." A list of additional resources is also included.

The primary sales source of each film is given. Many of these films will also be available from your local public library film department on a free-loan basis or from a university film rental library at a modest rental fee for classroom use.

If using film is a new experience for you, you will find some helpful and practical advice in a booklet entitled *Leading Film Discussions*, by Madeline Friedlander, published by the League of Women Voters, 817 Broadway, New York, NY 10003. Price: $1.50 prepaid.

For additional information about films or programming advice, you may contact the Educational Film Library Association (EFLA), 43 West 61st Street, New York, NY 10023. Telephone: 212- 246-4533.

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1. Popular Culture: What Manner of Mirror?

But First This Message, 15 min., color, 1971. Producer: Jim Herzic. Distributor: Action for Children's Television.

A thoughtful critique of television's influence on children. The experts go beyond statistics to discuss the way television affects child development and raise the issue of television cultivating passivity. The president of Creative Playthings explains that most toys are designed to entertain rather than involve children. A professor of education discusses the way children's programs are designed "to mesmerize." Short, but effective comments from children underline the researchers' concerns. — L.A.

The Buy Line, 14 min., color, 1973. Director: Ben Norman. Distributor: Filmfair Communications.

Opening with a demonstration of how advertising is designed to make people buy—psychological appeals, meaningless slogans, etc.—the film moves to on-the-street interviews with shoppers of different ages, economic levels, and racial backgrounds. Do you think ads are honest? Do they make you tense for want of what you can't afford? Some people answer yes, some no. Some make interesting comments such as that of one young working-class woman who says that ads make her feel she must have a particular product or not feel "in." The object of listening to all these opinions is to stimulate post-viewing discussion. However, so much is said so quickly that the interviews become confusing. The narrator's conclusion that "advertising in general is good and bad, mostly good" is unsupported by the body of the film. — L.A.

Derby, 91 min., color, 1971. Director: Robert Kaylor. Distributor: Swank Motion Pictures.

Probes the life and ambitions of a man who wants to make it as a roller derby super star. — N.C.

The Electronic Rainbow, 20 min., color, 1977. Director: Sheldon Renan. Distributor: Pyramid Films.

A clear and lively explanation of television and its technology, that traces the invention of television equipment, the phenomenal growth of sets in use from one million in 1949 to one-half billion worldwide in 1971, and the span of programming from Milton Berle to the landing on the moon. An animated section illustrates the basic workings of television transmission and reception in terms easily understood by a general audience and offers an especially clear visual explanation of how television images are built up line by line. Narrator Leonard Nimoy briefly introduces different kinds of TV systems: broadcast, microwave, cable, and closed circuit. The film ends with a look at video artist Steve Beck's fascinating feedback creations. — L.A.

The Household Drug, 11 min., color, 1972. Director: Bruno Bozzetto. Distributor: Connecticut Films.

The "household drug" is, of course, television. Although produced in Italy, this animated satire of a hen-pecked husband who becomes hooked on television and neglects his household chores and infant son strikes sparks of recognition in American audiences as well. — N.C.

The Hunt for the Great American Bargain, 25 min., color, 1977. Director/Distributor: Laura Stepal.

Outdoor markets and garage sales have become popular leisure time activities, as well as a way to find a good bargain. Interviews with buyers and sellers and scenes of them engaged in bargaining reveal some unique and universally human characteristics. — N.C.

L.A. Too Much, 12 min., color, 1972. Director: Eugene Rosow. Distributor: University of California Extension Media Center.

An impressionistic film of an old Victorian house, its destruction, and replacement by a modern "plastic" structure. Non-narrated, leaving the viewers to respond from their own experiences. — N.C.

The Last American Hero, 97 min., color, 1973. Director: Lamont Johnson. Producer: 20th Century-Fox. Distributor: Films Inc.

Jeff Bridges portrays a country boy who makes it the hard way as a dirt-racetrack driver. Good depiction of the pop culture world of auto racing—small-town style. — N.C.

Seeing Through Commercials: A Children's Guide to TV Advertising, 15 min., color, 1976. Directors: Larry Stein and Ruth Ahrens. Distributor: Vision films.

Television commercials have become such a pervasive part of our culture that many responsible adults have become concerned about their impact on children. Recently, several films have been released which are intended to help children cope with the commercial bombardment to which they are subjected. In this first film, a nasty looking pirate/actor who is hustling a sugar cereal called "Pirate Pops" drops his pirate persona and explains to viewers the techniques used in commercials to make people and products look bigger and better than they really are. Fictional products are used, but the techniques demonstrated are true to life. The information presented in **The Six-Billion $$$ Sell** (15 min., color, 1976. Producer: Consumers Union. Distributor: Consumer Reports Films) is similar, but the examples used are real commercials, and the guide is a young boy who explains the techniques to his peers. **Soopergoop** (13 min., color, 1976. Director: Charles Swenson. Distributor: Churchill Films) is a humorous, animated spoof of the ways cereal manufacturers and advertisers exploit children. — N.C.

The TV Family, videotape, 30 min., color. Distributor: TeleVisions.

A documentary that observes a three-generation working-class family in Queens, New York, as they watch television. Reveals the omnipresent influence of television in the American household. — L.A.

33 Yo-Yo Tricks, 8 min., color, 1976. Director/Distributor: P. White.

Yo-yos, hula hoops, frisbees, skateboards—all have enjoyed popularity at one time, and each of these activities has produced champions who manage to master the intricacies of the game. This delightful film offers exactly what it says: 33 yo-yo tricks performed by a master. Without narration, each trick is introduced by a title card. A simple and marvelous film for all ages. — N.C.

Two Tars, 22 min., b&w, 1928. Director: James Parrott. Producer: Hal Roach. Distributor: Blackhawk.

Stan and Ollie (Laurel and Hardy), on leave from the navy, kick up their heels, pick up two girls, and end up in a monumental traffic jam and free-for-all. A real gem that illustrates their slow pacing, perfect timing, and well-developed characterizations. Blackhawk carries most of the available Laurel and Hardy shorts and features. See also an earlier collaboration, **Putting Pants on Philip** (2 reels, b&w, 1927. Director: Clyde Bruckman. Producer: Hal Roach. Distributor: Blackhawk), for a view of the fully developed Ollie character, and Stan as a madcap, girl-crazy Scotsman still looking for his screen persona. — M.C.

2. Story-Tellers and Story-Sellers: The Makers of Popular Culture

Buy, Buy, 20 min., color, 1973. Director: Donald MacDonald. Distributor: Churchill Films.

Takes a hard look at the world of TV commercials as the viewer observes the shooting of a Phillips Milk of Magnesia commercial and listens to the views of several key admen and directors. One director's warning that "we are leaving the judgment of what is good for us up to the people who are selling the goods to us" is confirmed by another's belief that "we are much more sophisticated than our audience . . . everything they learn about buying they learn from us." Good eye-opener for general audiences. — B.C.

I'm a Stranger Here Myself, 58 min., color, 1974. Director: David Helpern, Jr. Distributor: Films Inc.

Follows the progress of one-time Hollywood director Nicholas Ray as he supervises the production of a student film at Harpur College in Binghamton, N.Y. Interspersed with shots of Ray talking about his work in Hollywood are clips from five of his more renowned productions: **They Live by Night** (his directorial debut), **In a Lonely Place, Johnny Guitar, Rebel Without a Cause** (the film that immortalized James Dean), and **55 Days at Peking** (his last feature). Also included are interviews with producer John Houseman, who gave Ray his start in films, director François Truffaut, who, as a critic for *Cahiers du Cinema*, was one of the first to recognize Ray's cinematic brilliance, and actress Natalie Wood. One of the most affectionate and intriguing profiles of a film director, without the ballyhoo and promotional intent generally associated with such films. — B.C.

Is Everybody Listening?, 20 min., b&w, 1947. Producer: Time, Inc. Distributor: Time-Life Films.

A 1947 newsreel from "The March of Time" employs the series' format of forceful narration and staged reenactments to appraise the overall content and inner workings of *the* mass medium of the time—radio. Scenes of script conferences, sponsor meetings, performances by famous radio personalities, and interviews with such figures as inventor Lee De Forest. Concludes that "the sponsor exerts virtually complete control." Although the presentation seems quaint and old-fashioned, its major points of criticism can be applied to today's television industry. — B.C.

Lonely Boy, 27 min., b&w, 1962. Directors: Wolf Koenig and Roman Kroitor. Producer: National Film Board of Canada. Distributor: Open Circle Cinema.

A backstage look at pop star Paul Anka as he performs at the Steel Pier in Atlantic City, the Copacabana in New York, and Freedomland in the Bronx during the 1961 season. Includes interviews with Anka and various members of his entourage. Provides insight into the myopic mentality of show business denizens, as when Anka's manager declares, "I truthfully believe that Paul will be the biggest star this world has ever known." Paul who? — B.C.

The Most, 27 min., b&w, 1963. Director: Gordon Sheppard. Distributor: Pyramid Films.

Documents the life-style and philosophy of one of the major figures of modern popular culture, *Playboy* publisher Hugh Hefner. Hefner's own commentary dominates the soundtrack as we watch him working late in his office or hosting wild parties at his Chicago mansion. Somewhat dated, but nevertheless a candid look at a successful capitalist who parlayed the right formula of sex and sophistication into millions of dollars. As Hefner himself puts it, "I am extremely typical of my time." — B.C.

Network, 121 min., color, 1976. Director: Sidney Lumet. Distributor: United Artists 16.

The Oscar-winning feature about a fictional TV network's scramble for ratings remains the only film ever made that depicts the functions and activities of the television industry's programming executives. Despite the movie's farcical aspects, the characterizations seem quite believable and the overall tone is somewhat prophetic. — B.C.

TV News: Behind the Scenes, 27 min., color, 1973. Director: John Barnes. Distributor: Encyclopaedia Britannica Educational Corp.

Objective, straightforward, and informative account of a day in the life of Channel 7's Eyewitness News Team in New York. Follows the assignment editor, producer, re-

porters, film crews, anchormen, and desk assistants as they gather, cover, edit, and broadcast a half-hour of local news. A good complementary film is **The Television Newsman** (28 min., color, 1975. Director: Charles Braverman. Distributor: Pyramid Films), which focuses on a day in the life of a reporter as he and his crew cover stories for a local news show in Los Angeles. — B.C.

William Thomas, 28 min., b&w, 1954. Producer: Department of Cinema, USC. Distributor: University of Southern California Film Distribution.

Hollywood producer William Thomas lectures an audience of students on the distribution and exploitation of feature films, focusing on the difference between studio producing and independent producing and the techniques required to merchandise a picture around the country. The sixth installment of the "Theatrical Film Symposium" series (sponsored by the University of Southern California and filmed during the 1952–53 semester) is included here because Thomas is a lively, interesting and watchable speaker who says much that is still relevant. — B.C.

3. Popular Culture: Who Pays?

Authentic Interview, 9 min., b&w, 1974. Distributor/Producer: University of California Extension Media Center.

The filming of a "spontaneous" interview for a car commercial. Retake after retake of a new car owner trying to get her lines right—with patient coaxing from an offscreen interviewer. An effective, economical comment on manipulation in television advertising. — L.A.

Consumer Power—Advertising, 15 min., color, 1971. Director: J. Gary Mitchell. Distributor: BFA Educational Media.

Some of the fallacies and deceptions of advertising are brought out during interviews with Ralph Nader, consumer advocate. Intercut with this is an interview with Ted Factor, advertising executive, who feels that the present business system created advertising as it is today. The film has a light touch of humor and a pleasing original tune: "Consumer Power." — J.R.

"Deal," 95 min., color, 1977. Directors: John Schott and E. J. Vaughn, in collaboration with Robert Young. Distributor: Document CB.

"In day-to-day commerce, television is not so much interested in the business of communications as in the business of delivering people to advertisers. People are the merchandise, not the shows. The shows are merely the bait. . . . The consumer, whom the custodians of the medium are pledged to serve, is in fact served up" (Les Brown, *Televi$ion*). The above quote opens this behind-the-scenes look at the phenomenally successful game show, "Let's Make a Deal," which ran for 14 years (1963–1977) and is still being rerun nationwide. Producer Stefan Hatos and his partner, emcee Monty Hall discuss their feelings about the show; announcers and other personnel are interviewed; contestants emphasize the fun of the show and the chance to get something for nothing; a former ABC programming head states that the success of the show is based on greed, while others stress the element of competition as an important factor in American society. An outstanding document of a major aspect of popular culture. — N.C.

Good Goodies, 4½ min., color, 1975. Director: C. O. Hayward. Distributor: Stephen Bosustow Productions.

Simple, non-narrated, animated tale. A truck bearing the sign "goodies" arrives. Competition in the form of a second truck advertising "new goodies" draws the customers away. As each truck in turn adds one more fantastic claim, the people shift back and forth, until finally, the first truck reverts to its original message "goodies," and the competition dissolves under a banner of promises it can't keep. — J.R.

Shaping News for the Consumer, 17 min., color, 1975. Director: Charles L. Finance. Distributor: BFA Educational Media.

Primarily focusing on the making of TV-news programs (the source of most people's news), but also mentioning newspapers, magazines, and radio coverage, this film reveals that to producers and publishers, news is "treated as a commodity that can be sold, consumed, and used up." It points out that 25 percent of every one-hour news program is spent on commercials, and that 40–60 percent of the space of a newspaper is devoted to ads. If the viewer hadn't realized it before, this film illustrates that advertisers have considerable involvement even in news reporting, and leads to the uncomfortable question: "At what cost?" — J.R.

Sixty Second Spot, 25 min., color, 1973. Director: Harvey Mandlin. Distributor: Pyramid Films.

Documents the process involved in making a one-minute TV commercial. Includes scripting, casting session, preproduction chores, rehearsals, and location shooting. Follows the director and crew as they tackle problems arising while they film in the Great American Desert. Concludes with the completed 7-Up commercial as it appears on TV. — J.R.

Spots: The Popular Art of American Television Commercials, ¾" videotape, 60 min., color, 1977. Producer: Bruce Kurtz. Distributor: Arts Communications.

An examination of television commercials as a popular art form. Includes four ad spots and interviews with the directors who created them. Discussion covers the aesthetics of commercials and comments on their social function. For the aesthete, CLIO distributes a reel of **Award Winning Commercials** every year, and for the TV history connoisseur, the Brooklyn College Department of Television and Radio distributes **A Collection of Early Television Commercials,** a videotape of 100 live and film

commercials transmitted on U.S. television in the decade prior to 1958. Copies will be made at moderate cost for qualified researchers. — L.A.

Television: An Inside View, 3-part filmstrip w/records or cassettes, color, 1976. Distributor: Educational Audio Visual.

Part 1, "On the Air" (127 frames, 15 min.), covers production of a soap opera, football game, and ABC evening news show. Illustrates the definitions of various jobs and technical processes. Part 2, "The History of Television" (89 frames, 18 min.), traces the evolution of television technology. Part 3, "The Business of Networks" (92 frames, 18 min.), relates the early history of the three television networks, covers the influence of advertisers, the economic reasons for de-emphasizing live productions, and the use of rating services. — L.A.

This Is a Recorded Message, 10 min., color, 1973. Director: Jean Bedard. Distributor: National Film Board of Canada.

Opens with a newborn baby falling through outer space and landing on earth. This animated montage of advertising stimuli—babies, breakfast cereals, cameras, soaps, watches, coffees, razors, aftershaves, cigarettes, high fashion, toothpaste, perfume, lingerie, cosmetics, swimwear, body oil, cars, beautiful women, muscular men, smiles—closes with an array of historically oriented stills—famous people, soldiers, tanks, and finally, gulls flying over a blue ocean. Makes a strong impression on the viewer. Non-narrated, with an electronic soundtrack by Alan Clavier. — J.R.

The Unexpected, 21 min., color, 1975. Producer: Jacoby/Storm Productions. Distributor: Xerox Corporation.

That the viewing audience is affected by TV commercials becomes evident from the situation that prompted the making of this film. The morning after the initial airing of a Xerox commercial showing a chimp operating a Xerox copier, reports began coming in that secretaries were being told they could be replaced by a chimp, and one boss went so far as to leave a banana on his secretary's desk. In a gesture of good faith, Xerox removed the commercial from the air. This PR film from Xerox, presenting many of their commercials, stresses the humor in their advertising, and Xerox's involvement in education and world-wide concerns. — J.R.

4. America's Popular Culture: Growth and Expansion

Directed by John Ford, 92 min., color, 1972. Director: Peter Bogdanovich. Producer: American Film Institute. Distributor: Films Inc.

John Ford is as much a creator as an interpreter of American history. His films have done much to alter the way the average American views the past. Bogdanovich presents a chronology of American history through the eyes, ears, and craft of John Ford. Includes sequences from *Drums Along the Mohawk, Young Mr. Lincoln, Straight Shooting, The Prisoner of Shark Island, My Darling Clementine, Fort Apache, The Grapes of Wrath, The Battle of Midway, They Were Expendable, She Wore a Yellow Ribbon,* and many others. Interviews with John Wayne, Henry Fonda, James Stewart, and Ford himself focus on Ford's directing technique. This film might profitably be used in conjunction with **Heroes and Villains** (30 min., b&w, 1964. Producer: KRMA-TV. Distributor: Indiana University) which seeks to demolish the legends and myths of the old West that Ford often perpetuates, or **Wild and Woolly** (70 min., b&w, 1917. Producer: Artcraft. Distributor: Museum of Modern Art), Douglas Fairbanks' spoof of the West. — M.C.

A Firebell in the Night, 52 min., color, 1972. From the "America" series. Producer: Michael Gill for BBC-TV and Time-Life Films. Writer/Narrator: Alistair Cooke. Distributor: Time-Life Films.

A personal account of the Civil War by Alistair Cooke that outlines the slave question—a bit naively at times—and deals with the major issues and figures of the war, especially Lincoln and Lee. Filmed at many historic locations—Lee's home, the White House, the Lincoln memorial—the treatment is anecdotal and will generate discussion. — M.C.

Goodbye Billy: America Goes to War, 25 min., b&w, 1971. Directors: Richard Raack, Patrick Griffin, and William Malleck. Producer: Cadre Films. Distributor: Churchill Films.

An "emotional history" of World War I, composed entirely of the actual sights and sounds of the period, taken from archive footage and old phonograph recordings of songs and speeches. The intent of the film is to present a record of a country being prepared psychologically for war and the aftermath of death and destruction. Assembled by a group of historians, this is a very effective historical presentation which gives the viewer a feeling of the period. — N.C.

The Legend of John Henry, 11 min., color, 1974. Director: Sam Weiss. Producer: Stephen Bosustow Productions. Distributor: Pyramid Films.

Bold colors, changing camera angles, double images, a heightened sense of depth and space combine with the voice of Roberta Flack to paint a larger-than-life image of John Henry in this animated folk story. Could be programmed with another animated tall tale, **The Legend of Paul Bunyan** (13 min., color, 1973. Director: Sam Weiss. Producer: Stephen Bosustow Productions. Distributor: Pyramid Films). — M.C.

The Real West, 54 min., b&w, 1961. Producer: NBC-TV. Distributor: McGraw-Hill Films.

A photo-montage evocation of the West through the faces of immigrants, migrants, wagon train passengers, cowboys, lawmen, and legendary heroes. Narrator Gary Cooper traces the trek west against its economic and

historic setting: the Gold Rush, the Civil War, and the Indian Wars. Emphasizes the hardships of the average man and punctures many legendary reputations, among them, those of Wyatt Earp and Wild Bill Hickok. — M.C.

Red Sunday, 28 min., color, 1975. Director: James B. Kelly. Distributor: Pyramid Films.

More has been written and painted about Custer and the Little Big Horn than any other single battle. Through a series of quick detail shots combining Indian drawings with live action, the Little Big Horn is recreated. Attempts to ferret out the underlying truth of the battle show that truth is difficult to establish. The impact of the loss of Custer and his 251 men on a nation celebrating the Centennial is illustrated. The plight of the Indians pushed from their lands, suffering from disease and alcoholism, and humiliated by broken treaties leads to a bitter victory which was, in reality, a defeat for the Indian cause. Flashes of red from the flag's stripes serve as a visual image of the film's message. — M.C.

Replay, 8 min., color, 1971. Director: Robert Deubel. Distributor: McGraw-Hill Films.

A humorous commentary on the generation gap which makes the point that the present may be no better or worse than the past. Street interviews elicit remarks on music, dress, sex, and movies, intercut with film clips of the comparable follies of earlier generations. — N.C.

Some of the Boys, 29 min., b&w, 1965. Producer: Dennis S. Johnson. Distributor: Perennial Education.

The Civil War told through photographs, letters, and diaries of enlisted men. The unprepared boys with their dreams of glory joined for 90 days, 12 months, or 3 years. They were decked out in colorful garb and learned obsolete tactics, e.g., the bayonet charge, even though hand-to-hand combat was largely supplanted by the Springfield rifle. Recreation—brass bands, poker—relieved the tedium somewhat. Mostly there was the waiting to get on with the war and the discovery that "glory is a glittering lie." — M.C.

Will Rogers' 1920s: A Cowboy's Guide to the Times, 41 min., color, 1976. Producer: Cadre Films. Distributor: Churchill Films.

Cowboy philosopher, commentator on the big and little events of his day, Will Rogers was a perceptive critic of his time and the voice of the common man. Radio broadcast tapes, sepia-toned feature film clips of Rogers, and archival period footage create a sociopolitical history of the 1920s. Victims of Rogers' deadly aim include Henry Ford and the Model T, Calvin Coolidge, FDR, and Congress. Other vignettes: Lindbergh, bread lines, and the Oklahoma dust bowl. Interviews round out the portrait of the man who kidded presidents. — M.C.

5. Hollywood: The Dream Factory

Chaplin—A Character Is Born, 40 min., b&w, 1976. Director: Gerald Schiller. Distributor: S-L Film Productions.

The evolution of Charlie Chaplin's tramp character, from his earliest films up through *Easy Street*, from abrasive tormentor to endearing, whimsical Everyman. Narrated leadenly by Keenan Wynn. For a full biography of Chaplin, with clips from his silent and sound periods, see **The Gentleman Tramp** (78 min., color/b&w, 1975. Director: Richard Patterson. Distributor: rbc films). This is a brilliant, inside look at Chaplin on and off the screen. Discusses the controversy in his personal life and penetrates the genius he had for making movies. — J.T.

Hollywood: The Dream Factory, 52 min., color/b&w, 1972. Producers: Irwin Rosten and Bud Friedgen for MGM. Distributor: Films Inc.

Host-narrator Dick Cavett walks the backlots of MGM Studios, where the streets are empty now and the props and sets are being auctioned. A giant in the industry for almost 50 years, MGM is given the star treatment here. Its history, its moguls, its stars, and its films are all discussed with humor and highlighted with lots of clips. Gives a feeling for the studio period and an understanding of how MGM survived the decades, the war, and the Depression by adapting to genre and star changes. For a pleasant and entertaining overview of MGM musicals, see **That's Entertainment, Part I,** (131 min., color/b&w, 1974. Producer: Jack Haley, Jr. Distributor: Films Inc.). Movie star narrators—Liza Minnelli, Elizabeth Taylor, Frank Sinatra, Donald O'Connor, Gene Kelly, and others—put the genre into historical perspective. — J.T.

The Last Tycoon, 125 min., color, 1976. Director: Elia Kazan. Distributor: Films Inc.

Robert DeNiro is a boy wonder of a major motion picture studio. He goes from a workaholic, who has his finger on the pulse of the nation, to love and total collapse. This is an adaptation of an unfinished novel by F. Scott Fitzgerald, and, as is common with Fitzgerald adaptations, it doesn't work well on the screen. However, DeNiro's intense portrayal of the obsessed studio producer captures the Thalberg mystique and his total dedication to the packaging of dreams and glamour. The studio sets and California ambiance of the Thirties are also strikingly evoked. — J.T.

The Love Goddesses, 87 min., b&w/color, 1963, revised 1974. Directors: Saul J. Turell and Graeme Ferguson. Distributor: Janus Films.

A history of sexuality on the screen, with a focus on the woman's role from 1900 through the 1960s. Covers sex and violence, sex and comedy, sex in the silents, sex in sound, nudity, Busby Berkeley, and stars from Gish to Monroe. Also covers child stars, the production code and censorship, and changing values as reflected on the screen. — J.T.

Norman Nurdelpick's Suspension: A Tribute to Alfred Hitchcock, 32 min., b&w, 1975. Director: Bob Dahlin. Distributor: Campus Films.

A spoof of all of Hitchcock's films rolled into one. The plot incorporates most of the master's tricks of suspense. The music is vintage Bernard Herrmann. No dialogue is used or needed, aside from some incidental narration by the director and some comments from "Hitchcock." A nicely done, low budget film. — J.T.

Plimpton! Shootout at Rio Lobo, 52 min., color, 1970. Director: William Kronick for Wolper Productions. Distributor: Films Inc.

Writer/reporter/jack-of-all-trades George Plimpton takes up the challenge of movie acting—a bit part in a Howard Hawks/John Wayne western (*Rio Lobo*). As he prepares for his role and interacts with Wayne, Hawks, the character actors, and crew on the set, Plimpton clarifies what goes into the making of two American institutions, i.e., the movie western and the John Wayne persona. Through Plimpton's astute commentary and humorous struggle to be a gunfighter, the experience is made all the more accessible and human. Also includes clips of other John Wayne and Howard Hawks films. — J.T.

Sunset Boulevard, 110 min., b&w, 1950. Director: Billy Wilder. Distributor: Films Inc.

Where do has-been movie stars go when their days in the limelight are over? Silent screen star Norma Desmond lives in her mansion, a recluse, never able to face the fact that the golden days of Hollywood are over forever. Brilliantly juxtaposes the Hollywood of the Twenties—as represented by Desmond, her memories, and memorabilia-filled house—with the Hollywood of the late Forties and early Fifties, as represented by Desmond's lover Joe, a young screenwriter, and his milieu. Notable also for the casting of Gloria Swanson in the title role, a role she was fortunately never fated to play in real life. Also stars William Holden. — J.T.

The "What Did You Think of the Movie?" Movie, 15 min., color, 1973. Director: Jeremy Paul Kagan. Distributor: Time-Life Films.

Shows that, if given half a chance, everybody loves to be a movie critic. Here, the filmmaker prods comments from filmgoers as they leave various New York City theaters. In the process, verbal battles ensue, jokes abound, someone gives her impression of Streisand, and intellectuals verbalize their thoughts. Meanwhile, a psychiatrist analyzes the film experience. A montage of off-the-cuff, lightweight "critiques," which prove one thing—each individual sees what he wants to see in those darkened theaters. Another attempt to satirize the critical experience, as well as the experience of trying to comprehend modern, complex films is **The Critic** (4 min., color, 1963. Director: Ernest Pintoff. Distributor: Learning Corp. of America). Mel Brooks, in voice over, provides a personal analysis of the nonsensical, animated images on the screen. Both films poke fun at the critical "wisdom" of audience and critic. — J.T.

6. Television: The Pervasive Medium

The Electric Flag, 12 min., color, 1972. Director: John Korty. Distributor: Pyramid Films.

Behind-the-scenes of the feature film, *The Candidate*, starring Robert Redford as a political hopeful, and directed by Michael Ritchie. Points out the manipulation of the TV medium in order to sell a political candidate, and questions the media's control over the candidate as well. A somewhat schizophrenic production, both about the selling of a candidate and the making of a film; in effect, an example of the overlap of the TV and film mediums. — J.T.

The Great Radio Comedians, 88 min., color/b&w, 1972. Director: Perry Miller Adato. Distributor: McGraw-Hill Films.

This memory and memorabilia-filled film features Jack Benny, George Burns and Gracie Allen, and Edgar Bergen and Charlie McCarthy, who developed their starring personae in radio and moved them easily into TV. Some rarely seen film footage is a delight. For a look at another type of comedian who never made it past the early TV censors, see **Lenny Bruce on TV** (35 min., b&w, rel. 1971. Producer: Fred Baker. Distributor: New Yorker Films). Here, two appearances on the "Steve Allen Show" indicate Allen's daring support of Bruce, especially daring for 1959, and Bruce's desperate attempt to buck the status quo. Fascinating to view in today's era of Norman Lear. — J.T.

The Making of a Documentary, 22 min., color, 1971. Producer: CBS News. Distributor: Carousel Films.

CBS ostensibly explains its techniques and policies for making documentaries on controversial subjects. Focusing on a 1970 program entitled "The Catholic Dilemma," the narrator relates how decisions are made to cut or retain footage so as to preserve the integrity of the show's subject. Emphasizes such obvious and uncontroversial reasons for cutting as the need to drop out-of-focus shots and scratched footage. More sophisticated ways of editing—ways that can greatly influence the bias of a finished program—are not demonstrated. The narrator points out that a hierarchy of network executives must approve a documentary before it is aired, but the criteria executives use are not discussed. By skirting its own stated investigation, this film gives the impression that CBS documentaries try hard to avoid controversy, and that CBS does not want to divulge its decision-making processes. — L.A.

The Question of Television Violence, 55 min., color, 1973. Director: Graeme Ferguson for the National Film Board of Canada. Distributor: Phoenix Films.

Edited version of the four-day, 1972 U.S. Senate Hearings on Television Violence. Testimony is given by such notables as Peggy Charren (Action for Children's Television), Dean Burch (FCC chairman), Julian Goodman

(president of NBC), and Elton Rule (president of ABC). The participants focus on the role of the parent; the effects of TV violence on social behavior; cartoons; TV as a school for violence training, etc. A talking-head production which merely raises issues. This condensation was produced and broadcast on Canadian TV, the point being that, in contrast to America, Canada produces virtually no violent TV programs. In **TV: The Anonymous Teacher** (15 min., color, 1976. Director: Jeffrey C. Weber for United Methodist Communications. Distributor: Mass Media), we see children watching TV programs and commercials, and subsequently imitating the violent behavior they see on screen. Various professionals note the effects of this violence, as well as the values learned from TV commercials and series, i.e., sexual, ethnic, and racial stereotypes. Promotes the possibilities of TV as a positive teaching tool. — J.T.

The Selling of the Pentagon, 52 min., b&w or color, 1971. Producer: Peter Davis for CBS-TV News. Distributor: Carousel Films.

This CBS-TV News investigation of the Pentagon's press relations activities was controversial enough to arouse then Vice-President Spiro Agnew. In a follow-up broadcast, **The Rebuttal of the Selling of the Pentagon** (22 min., b&w, 1971. Producer: CBS-TV News. Distributor: Carousel Films), CBS gave airtime to Agnew and two other critics of the program: F. Edward Hebert, Chairman of the Armed Services Committee, and Secretary of Defense Melvin Laird. Richard Salant, president of CBS News, answers their attacks. — J.T.

Televisionland, 12 min., color/b&w, 1971. Producer: Charles Braverman. Distributor: Pyramid Films.

Vintage TV shows, commercials, performers, and news events crowd this brief video time capsule. Reaches back to TV's earliest years—from "I Remember Mama" and Milton Berle to the Kennedy funeral, our men on the moon, and our men in Vietnam. — J.T.

This Is Edward R. Murrow, 44 min., b&w, 1976. Producer: Joseph Wershba for CBS-TV News. Distributor: Carousel Films.

Moving, informative profile of Murrow, highlighting his fine radio work during the war and his ultimate stardom on early television ("See It Now" and "Person to Person"). Stresses his aim for objectivity and the importance of his groundbreaking programs, e.g., "Harvest of Shame," his broadcast on McCarthy, the McCarthy rebuttal, and Murrow's reply, as well as his interviews with world leaders. For an early, monumental use of the TV medium to inform the public, see **Point of Order** (97 min., b&w, 1963. Producers: Emile de Antonio and Daniel Talbot. Distributor: New Yorker Films), which covers a good portion of the Army-McCarthy Hearings as they were televised during the 1954 proceedings. The excitement and drama of this event still holds up today, especially in the shadow of Watergate. Pinpoints TV's beginning role as a major journalistic medium. — J.T.

7. Popular Culture and Popular Music: Changing Dreams
8. Popular Music: Sounds of the People

American Music: From Folk to Jazz and Pop, 51 min., b&w, 1967. Producer: Stephen Fleischman for ABC-TV. Distributor: McGraw-Hill Films.

The United States enjoys two musical cultural heritages, European and African. Traces the development of both musical traditions through clips of performances and interviews with musical personalities: the Supremes, the Beatles, Dave Clark Five, Cousin Brucie, Richard Rodgers, the Temptations, Earl Scruggs, Billy Taylor, Bix Beiderbecke, Benny Goodman, the Carter family, Tex Ritter, Peter, Paul and Mary, Tony Bennett, Duke Ellington. The film is dated, but still useful to students of musical history and popular culture — N.C.

Aretha Franklin: Soul Singer, 25 min., color, 1969. Producer: ABC-TV. Director: Stephen Fleischman. Distributor: McGraw-Hill Films.

Occasionally television focuses on black artists, especially those who have captured a large following among the record-buying public. Here soul singer Aretha Franklin talks about her church and gospel-singing family background, intercut with scenes of performances and a recording session where we see the collaboration of singer, musicians, producer, and husband-manager. **Roberta Flack** (30 min., color, 1971. Producer: WGBH-TV. Distributor: Indiana University) focuses on another popular black singer in performance and in informal conversation about her life and career. — N.C.

Black Music in America: From Then Till Now, 38 min., color, 1971. Director: Hugh A. Robertson. Distributor: Learning Corporation of America.

Traces the history of black music with film clips of performances by Louis Armstrong, Nina Simone, Mahalia Jackson, B. B. King, Count Basie, Duke Ellington, Cannonball Adderley, Sly and the Family Stone, as well as a sequence from the only film made by Bessie Smith and a rare television appearance by Billie Holiday with Roy Eldridge, Coleman Hawkins, and Lester Young. — N.C.

The Blues Accordin' to Lightnin' Hopkins, 31 min., color, 1968. Director: Les Blank. Distributor: New Yorker Films.

Captures the flavor of black life in rural Texas, the region which nourished the country music sound of blues singer Lightnin' Hopkins, whose music is featured. — N.C.

Festival!, 95 min., b&w, 1966. Director: Murray Lerner. Distributor: Patchke Productions.

Filmed at the Newport Folk Festivals from 1963–1966. Features performances by Howlin' Wolf, Odetta, Sonny

Terry, John Hirt, Paul Butterfield, Bob Dylan, Joan Baez, and many others. — N.C.

Gimme Shelter, 90 min., color, 1970. Directors: David Maysles, Albert Maysles, and Charlotte Zwerin. Distributor: Cinema 5.

Follows the Rolling Stones on a U.S. tour, beginning with a concert in Madison Square Garden and climaxing with the notorious free concert at Altamont, California, during which one of the 300,000 member audience stabbed another in front of the stage with the camera recording the entire incident. A powerful evocation of rock culture at its height, featuring the magnetic performances of Mick Jagger and the Stones, as well as performances by the Jefferson Airplane and Ike and Tina Turner. — N.C.

A Hard Day's Night, 90 min., b&w, 1964. Director: Richard Lester. Distributor: United Artists 16.

Follows the Beatles through an "average" day of packed press conferences, television appearances, and encounters with hundreds of moaning female fans, while taking potshots at various establishment institutions en route. The first feature-length film of the Beatles and by now a zany classic of the period. Other Beatles films are also available from United Artists: *HELP!, The Yellow Submarine,* and *Let It Be.* — N.C.

It Ain't City Music, 15 min., color, 1973. Director: Tom Davenport. Distributor: Tom Davenport Films.

Country music is sweeping the nation. This short is a light-hearted celebration of grass-roots America and its music, filmed at the National Country Music Contest, Whipoorwhill Lake, Warrenton, Virginia. Other films on country music: **Sittin' on Top of the World** (24 min., color, 1974. Directors: Sandra Sutton and Max Kalmanowicz. Distributor: Phoenix Films), filmed at the 49th Old Time Fiddlers Convention at Union Grove, North Carolina, and **Red, White and Blue Grass** (27 min., color, 1974. Director: Elliott Erwitt. Distributor: Time-Life Films), which includes the music of the Little family of Claremont, North Carolina, the Brushy Mountain Boys, and the Gritz Band. — N.C.

Monterey Pop, 80 min., color, 1968. Director: D. A. Pennebaker. Distributor: Pennebaker Associates.

The "love generation" gathers at Monterey, California, for a pop music festival. Features performances by many of the top recording stars of the 1960s: Mamas and Papas, Simon and Garfunkel, Jefferson Airplane, The Who, Otis Redding, Jimi Hendrix, Janis Joplin, among others, climaxing with a brilliant musical "conversation" between Ravi Shankar on the sitar and Ali Akbar Khan on the tabla that alone is worth the film rental. Effectively captures the sounds and sights (manner of dress, attitude of young people) of the 1960s. Unlike many music films, this one shows a respect for the music; the transitions from one group to the next are nicely handled, and each number is allowed to play through without interruption. — N.C.

9. Sports: The Pleasure of the Flesh
10. Sports: Instant Legends and Super-Heroes

Billie Jean King, 22 min., color, 1972. Director: Jeffrey Pill. Distributor: Paramount Oxford Films.

Brief profile of King at 28. Includes footage of a young Billie Jean, but mostly follows an exhausted King as she loses to Chris Evert in Fort Lauderdale, as she signs autographs at a sports show, discusses her commitment to her career, and comes back to beat Evert in a particularly brutal tournament. For a look at King in action, see **Billie Jean: A Study in Motion** (10 min., color, 1974. Producers: Barbara Chamberlain and Tom McHugh. Distributor: Macmillan Films), where her moves are set to music and filmed in slow motion. A non-narrated, visual lesson in championship form. From the *Billie Jean King's . . . Tennis for Everyone* series. — J.T.

C. C. and Company, 94 min., color, 1970. Director: Seymour Robbie. Distributor: Macmillan Films.

Joe Namath stars in this motorcycle epic, with Ann-Margret as his high-class love interest. Lots of cycle action and Namath's big attempt at acting crowd the screen. — J.T.

The Flashettes, 20 min., color, 1977. Director: Bonnie Friedman. Distributor: New Day Films.

The positive use of sports to redirect inner city adolescents—in this case, girls. A young black man returns to Brooklyn's Bedford-Stuyvesant after college and starts a track club for the girls in the neighborhood. The girls now have Olympic possibilities. Shows the coach's interaction with the girls, his pep talks, their losses and wins, and their complete devotion to the sport. The girls have new priorities, and their parents see the club as a lifesaver. Upbeat look at the enjoyable and rewarding experiences that sports can provide for children. — J.T.

A Glorious Game, 25 min., color, 1974. Director: Bob Ryan for NFL Films. Distributor: Time-Life Films.

NFL footage of big teams and superstars in action, e.g., Joe Namath, who is termed a "national hero." A team game, pro football is also dependent upon super talents like Namath to put the team over the top. Low angle shots and slow motion photography give the players a godlike status. Attempts to answer the questions: What is football? and Why is it America's No. 1 sport? For a look at a paunchy Sunday afternoon jock who equates himself with Namath, see **Sticky My Fingers . . . Fleet My Feet** (23 min., color, 1972. Director: John Hancock. Distributor: Time-Life Films). Focuses on the pain, humiliation, and humor of a middle-aged New Yorker who is forced to face the truth—in the form of a 15-year-old opponent on the touch football field. Also emphasizes how the dreams of fame, glory, and physical potency conflict with the original purpose of leisure-time activities. — J.T.

Jack Johnson, 90 min., b&w, 1970. Director: Jim Jacobs. Distributor: Macmillan Films.

Brilliant documentary recounts the phenomenon of Jack Johnson, who held the heavyweight title from 1908 to 1915. A black, Johnson courted and married white women, traveled the world, raced cars, fought bulls, and dressed like a fashion plate. The subject of much controversy, he made and spent thousands of dollars in his heyday, and had the chutzpah to make star-like moves in and out of the ring before it was expedient for a black to do so. Great stills of the period are well integrated with fight footage; Brock Peters is Johnson in voice over. — J.T.

Muhammad Ali—Skill, Brains and Guts! 90 min., color, 1975. Director: Jim Jacobs. Distributor: Macmillan Films.

In this sometimes funny, consistently entertaining, and slick biography of Ali, we see that Ali's brassiness, verbal prowess, and talent to be a star were evident from his first big win—the Olympic Gold Medal at age 18. Through the fight sequences, the taunting of his opponents before a match and his loss and recapture of his boxing license, he shows himself to be quick and strong in the ring and full of chutzpah outside the ring. More cinema verité, less slick, and less interesting is **Muhammad Ali: The Baddest Daddy in the Whole World** (52 min., color, 1972. Director: Fred Haines. Distributor: New Yorker Films). This is a behind-the-scenes, more subdued Ali. He's abroad with his family in tow, preparing for a fight. Poor continuity and lack of identification keep one wondering where he is and what is going on. Shows the extent of his influence as European fans mob him. — J.T.

Plimpton! The Great Quarterback Sneak!, 52 min., color, 1971. Director: William Kronick for Wolper Productions. Distributor: Films Inc.

Journalist George Plimpton tries his hand as quarterback for the Baltimore Colts as he researches a story on the football mystique for *Sports Illustrated*. He dislocates his thumb in the process of shaping up for the big exhibition half-time game against the Detroit Lions. A wonderful film in which Plimpton explores his own thoughts about the game and the training, as well as the thoughts of star players and rookies. In **Plimpton at the Wheel** (52 min., color, 1972. Director: William Kronick for Wolper Productions. Distributor: Films Inc.), Plimpton first studies the world of high-speed, Grand Prix racing, and then takes his turn at the dune buggy wheel in an off-road 1000-mile race. Again Plimpton brings us closer to an understanding of the fraternity of a sport and the dedication of its participants. Plimpton was co-writer on both of the above films. — J.T.

Seconds to Play, 28 min., color, 1976. Director: Patrick Crowley. Distributor: Films Inc.

Behind the scenes with the ABC-TV sports crew who cover a UCLA-Ohio State football game. The control of the director and producer is emphasized as they decide which section of the field—and what parts of the cheerleaders' bodies—will be broadcast across the nation. The fast pace and drama as they maneuver a huge crew both on and over the field evokes the feeling of a space launch. — J.T.

Secretariat: Big Red's Last Race, 24 min., color, 1975. Director: John Watson for Insight Productions. Distributor: Wombat Productions.

Another kind of sports hero—Secretariat, the race horse. Explores his charisma as he prepares for and runs his last race to great fanfare. Captures the mythical quality of this beautiful animal, the first to win the coveted Triple Crown in 25 years. — J.T.

Tennis Mothers, 14 min., color, 1975. Producer: Phyllis Bosworth for CBS-TV News. Distributor: Carousel Films.

Tennis mothers are the stage mothers of the Seventies, a fact which is underscored during a sequence showing Jimmy Connor's mother in action. Most of the film, however, focuses on a 12-year-old Staten Island girl and the commitment her parents (especially her mother) have made to mold her into the next Chris Evert. Shows the hypocrisy of parental "good intentions." **The Soap Box Derby Scandal** (24 min., color, released 1975. Director: Bob Cihi. Distributor: Weston Woods Studios) occurred in 1973 when the winner of the All-American Soap Box Derby National Championship in Akron, Ohio, was found to have a rigged car. The car was magnetized by the boy's guardian uncle. Follows the sophisticated hoopla before and during the race at Derby Downs and three top contestants in particular; one being a girl. The annual championship was then discontinued in Akron due to the implications of the scandal. — J.T.

Winning, 16 min., color, 1976. Producer: Harry Moses for CBS-TV. Distributor: Time-Life Films.

Adult values imposed on Midget League football players are shockingly exposed in this segment of CBS-TV's "60 Minutes." The potential injury to growing bodies as light as 65 pounds is disregarded to make room for a win-or-die ethic. A team in Florida bucks for the championship and in the process views pro training films, is coached into violence, and gets taunted in the locker room for failure to do well. In **Danger in Sports: Paying the Price** (56 min., color, 1974. Director: Phil Lewis for ABC-TV News Closeup. Distributor: Macmillan Films), high-school football injuries are examined, i.e., why they occur (violent coaches who encourage head battering) and what happens to the boys' bodies during a rough play. Some boys crippled for life are wheeled out, and a medical film on the worst injuries possible in a game is shown. Long film, but useful for parents, coaches, and physical education teachers. — J.T.

Women in Sports—An Informal History, 28 min., color, 1976. Director: Dan Klugherz. Distributor: Altana Films.

With New York City's 26-mile Marathon Race as the backdrop, the film gives an overview of women's roles in sports, past and present. Stress is on women's true strength and stamina as opposed to the traditional role of

passivity that women have been unrealistically forced to play. Good film, with well researched capsule history and coverage of early sports stars. Highlights every possible sports arena, from skating and roller derby to tennis and horseracing. Strong, nonthreatening message. For short profiles of four sportswomen, see **Young Women in Sports** (15½ min., color, 1975. Directors: Susan Heick, Jaryl Lane, and Joseph Shields. Distributor: BFA Educational Media). Here, each young woman devotes her energies to a different sport—discus throwing, gymnastics, sprinting, and swimming. **Girls Sports: On the Right Track** (17 min., color, 1976. Director: Ellen Freyer. Distributor: Phoenix Films) is a lesser film which incorporates a brief history of women in sports with a look at three high-school sportswomen. — J.T.

11. Politics and Popular Culture

All the King's Men, 109 min., b&w, 1949. Director: Robert Rossen. Producer: Columbia. Distributors: Budget, Macmillan, Roa, Swank, Twyman.

A rural idealist turns into a populist despot. Based on Robert Penn Warren's prize-winning novel. — C.A.E.

Campaign: American Style, 39 min., color, 1969. Producer: CBS-TV. Distributor: BFA Educational Media.

Shows the "real life" packaging of a candidate in Nassau County, New York. The candidate is told by his advertising agency how to dress, what to say, where to campaign, and what issues to raise in order to attract the attention of the media and thereby manipulate the coverage. See also **The Electric Flag,** Section 6. — C.A.E.

The Great McGinty, 83 min., b&w, 1940. Director: Preston Sturges. Producer: Paramount. Distributor: Universal 16.

A comic look at big-time urban politics. A crafty, small-time crook works his way up the party ladder to the governor's office, only to have it kicked out from under him when he decides to go honest. The great Sturges' first. — M.C.

The Making of the President (series), 80 min. each, b&w, 1963–69. Director: Mel Stuart. Producer: Metromedia Producers Corp. Distributor: Films Inc.

Based on the books by Theodore White. **The Making of the President, 1960,** is a chronicle of the Kennedy-Nixon presidential race beginning with the primaries and ending with JFK's defeat of Nixon in the closest of American elections. Includes footage of their historic debates. **The Making of the President, 1964,** is a detailed analysis of the Goldwater-Johnson campaign in which the press criticized Goldwater as "trigger-happy." **The Making of the President, 1968,** combines news footage with behind-the-scenes footage to show how the Vietnam War, student unrest, urban riots, and the violence at the Democratic convention affected the presidential nomination and election, which resulted in Nixon's defeat of Humphrey. — C.A.E.

The Making of the President, 1972, 90 min., color, 1973. Producer: Time-Life Films. Distributor: Time-Life Films.

Explores how McGovern's grass roots movement won him the nomination of the Democratic party. His honest, sincere image helped him, but was later destroyed by the Eagleton fiasco as the press clamored for details. Meanwhile, Nixon played the role of statesman and used his trip to China, referred to by newsmen as the Peking Primary, to manipulate the media. The uncovering of Watergate by the *Washington Post* is also traced. Compare with **Politics in the Television Age,** in which Nixon was less adept at using the media to his advantage. — C.A.E.

Mr. Smith Goes to Washington, 95 min., b&w, 1939. Director: Frank Capra. Producer: Columbia. Distributors: Budget, Macmillan, Twyman, Wholesome Film Center.

An idealistic Boy Ranger leader (James Stewart) is catapulted into the Senate by the party bosses' machinations, only to stymie their efforts to control him by taking his job seriously. Climaxes with a marathon filibuster on the Senate floor to prevent the passing of the Willet Creek Dam bill. — M.C.

Nixon's Checkers Speech, 30 min., b&w, released 1971. Distributor: New Yorker Films.

During the 1952 presidential campaign, Richard Nixon, then Eisenhower's running mate, was accused of unethical use of special campaign funds. He went on nationwide television to explain his position, including the story of his dog Checkers, a gift from an admirer. His speech is one of the major political successes in American history and probably the best example of the power of the television medium as a political tool. — C.A.E.

Politics in the Television Age, 20 min., b&w, 1972. Director: Mel Stuart. Producer: Wolper Productions. Distributor: Films Inc.

A behind-the-scenes look at the Kennedy-Nixon election of 1960, in which the candidates' campaign strategies are closely examined. Emphasis is on their televised debates, which made JFK an overnight sensation. This is a kinescope adapted from **The Making of the President, 1960** (80 min.), an in-depth examination of the voting patterns of the American public. — C.A.E.

Television and Politics, 25 min., color, 1971. Producer: Ernest Leiser. Distributor: BFA Educational Media.

An informative CBS Mike Wallace report on politicians' use of television advertising techniques. Included are clips from Nixon's 1952 Checkers speech, a 1964 anti-Goldwater spot, and Nixon's carefully controlled question-and-answer spots from the 1968 campaign. Wallace asks campaign image makers if they are guilty of "selling politicians like soap or mouthwash." The image makers talk of television as a medium best suited to

communicating emotions, not ideas. Although Wallace presents a fairly critical investigation of politicians and television, his closing remarks indicate a cynical acceptance of the status quo. He notes that "money talks" and concludes that not much will be done about the problem. — L.A.

The Whole World is Watching, 55 min., b&w, 1969. Producer: NET. Distributor: Indiana University.

John Chancellor, Walter Cronkite, David Brinkley, and other newscasters and producers comment on the television coverage of the presidential primaries, conventions, and the election of 1968. Newsreel footage is intercut to show each style of coverage. Though technically inferior, this film is valuable because the men who have dominated TV news for so long discuss their philosophies of electronic journalism and also whether or not it is possible, or desirable, to be objective. — C.A.E.

12. Popular Culture: Minorities and the Media

Black History: Lost, Stolen or Strayed, 54 min., color, 1968. From the *Of Black America* series. Producer: CBS News. Distributor: BFA Educational Media.

Bill Cosby reviews the achievements of blacks that history books have omitted and shows how blacks have been denied recognition of their contributions to American culture. Newspapers and television gave extensive coverage to the civil rights movement, the sit-ins, and the riots of the 1960s, creating a heightened awareness of black people by U.S. society. In response to the civil rights movement, the late 1960s saw a rash of television programs and films on black history and culture. The CBS News series, *Of Black America*, is an example. WNET, a public broadcasting station, also produced a series on the *History of the Negro People* (Indiana University). Since 1972, however, few television or independent film productions relating to black history and culture have appeared. — N.C.

Black Panthers, 26 min., color, 1969. Director; Agnes Varda. Distributor: Films Inc.

During the turbulence of the 1960s, the Black Panther Party achieved notoriety and considerable television coverage. Here we see the Black Panthers through the eyes of French film director Agnes Varda who interviews party members at a 1968 rally in Oakland in support of Panther leader Huey Newton. The leaders, including Newton and Kathleen Cleaver, discuss the goals of the party. See also **Black Panther** (20 min., b&w, 1968. Distributor: Third World Newsreel) and **The Panthers** (25 min., color, 1971. Producer: ABC-TV. Distributor: Xerox Films)—the first by a leftist alternative media group, the second by a major commercial television network. — N.C.

Black Shadows on a Silver Screen, 51 min., b&w and color, 1975. Producer: Ray Hubbard. Distributor: Lucerne Films.

Throughout most of cinema history, blacks have been portrayed on the screen as "toms, coons, mulattos, mammies and bucks" (the title of Donald Bogle's history of blacks in American films). This compilation film, written by Thomas Cripps, author of *Slow Fade to Black: The Negro in American Film, 1900–1942*, traces the history of blacks in films, from turn-of-the-century vaudeville routines through the early 1940s. Includes clips from well-known films, such as those starring Paul Robeson, and from lesser known works, such as the black-produced films that began in reaction to the blatant racism of D. W. Griffith's **Birth of a Nation**. Narrated by Ossie Davis. Useful for opening a discussion of media-created images of minorities. — N.C.

Charley Squash Goes to Town, 5 min., color, 1970. Producer: National Film Board of Canada. Director: Duke Redbird. Distributor: Learning Corporation of America.

Members of minority groups have not had easy access to the media. The National Film Board of Canada developed the Challenge for Change program to train minorities to use film and video to express their points of view. This animated short was produced under that program. It is a satirical social comment about a young Canadian Indian who tries, unsuccessfully, to follow everybody's advice, but ends up doing "his own thing." — N.C.

Chinatown, 60 min., color, 1976. Producer: Downtown Community TV Center. Distributor: Electronic Arts Intermix. (Available on ¾" video cassette only.)

The mass media often distort the images of minority groups. In reaction to the mass media presentations, many alternative media groups have sprung up. This exploration of New York's Chinatown and the problems of the new generation of Chinese immigrants was made by three young video journalists, including two Chinese Americans, who live and work in the area. — N.C.

Cristina Pagan, 25 min., color, 1976. Director/Writer: Pablo Figueroa. Distributor: Pablo Figueroa.

A young Puerto Rican mother who cannot accept the death of her child is helped to face the truth by a Spiritualist minister, Doña Mercedes. A well-acted, gripping drama that captures the flavor of New York's Puerto Rican culture, which is virtually ignored by the mass media. — N.C.

Decision at Delano, 28 min., color, 1967. Director: Jack Copeland. Distributor: University of California Extension Media Center.

In 1966, the National Farm Workers Association, founded by Cesar Chavez, began a strike against the owners of grape and other produce farms. This report focuses more on the issues involved than on personalities. Other films dealing with the NFWA strike are **Huelga!** (50 min., color, 1967. Distributor: McGraw-Hill Films) and **Bitter Harvest**

(60 min., color, 1974. Distributor: Independent Television Corporation). — N.C.

Jung Sai: Chinese Americans, 29 min., color, 1976. Directors: Frieda Lee Mock and Terry Sanders. Distributor: Macmillan Films.

A young Chinese-American writer traces her ethnic origins along the California coast. She interviews relatives, elderly Chinese who recall the early days of this century, and other California residents who worked with the Chinese immigrants. Points out how the majority culture has almost obliterated signs of early Chinese contributions to California life. Another film about the cultural conflict experienced by Chinese Americans is **Jade Snow Wong** (27 min., color, 1976. Director: Ron Finley. Distributor: Films Inc.) in which the fifth daughter of an immigrant family struggles to find a place for herself in America during World War II. — N.C.

The Longest War, 30 min., color, 1973. Director: Dianne Orr. Distributor: Soho Cinema, Ltd.

Documents the activities and goals of the American Indian Movement (AIM), the most radical group of Native Americans engaged in the fight for their land and rights. The Movement's leader, Dennis Banks, outlines the problems of the Indian people and criticizes the American government's policies toward Native Americans. Shows a series of violent confrontations in South Dakota between police and AIM members—confrontations which led to the AIM takeover at Wounded Knee. With interviews filmed during the takeover, the filmmaker captures the tension and commitment of AIM members. They fought at Wounded Knee to gain national attention for the problems of the Indian people. Makes the viewer aware that many minorities believe they can only be heard by staging violent confrontations that will attract the attention of the media. — L.A.

Roots, 12 one-hour episodes, color, 1976. Executive Producer: Stan Margulies for David L. Wolper Productions. Directors: David Greene, *et al.* Distributor: Films Inc. (Available in 16 mm and in ¾" video cassettes.)

Based on Alex Haley's best-selling book, "Roots" proved to be the television phenomenon of 1977. Viewers all over the country, both black and white, excitedly followed the author's search for his family's origins, beginning with the birth of a boy, Kunta Kinte, in a West African village in 1750. Regarded by many as a breakthrough because it proved that a series featuring mostly black actors and focusing on the life of a black family could sustain the interest of a significant portion of the viewing audience. — N.C.

13. Popular Culture: Mirror of Women's Changing

Alice Doesn't Live Here Anymore, 112 min., color, 1974. Director: Martin Scorsese. Distributor: Warner Bros., Non-Theatrical Division.

A young housewife, played by Ellen Burstyn, with a young son tries to fight the feminine mystique and to create a life of her own. — N.C.

. . . And Everything Nice, 20 min., color, 1974. Director/Producer: Norma Adams. Distributor: BFA Educational Media.

Focuses on a married woman in her mid-thirties who joins a consciousness-raising group. The film cuts back and forth between the CR group discussing "growing up female" and Gloria Steinem, editor of *Ms.*, who talks about the women's movement and its effect on our society. The Equal Rights Amendment is briefly introduced. A classic for women's studies, **Growing Up Female: As Six Become One** (50 min., b&w, 1971. Directors: Julia Reichert and James Klein. Distributor: New Day Films) explores the lives of six women and girls, ranging in age from 4 to 35, and how they have been shaped by their homes and the media to fit the sexist stereotype of American women. — C.A.E.

Anything You Want to Be, 8 min., b&w, 1971. Director: Liane Brandon. Distributor: New Day Films.

Women in American society have long been caught between two conflicting myths: the American Dream, which says that you can be "anything you want to be," and the Feminine Mystique, which dictates certain limited roles for women. This is a humorous, nonverbal, and revealing demonstration of the difficulties of achieving certain goals as a woman. — N.C.

Daddy, Don't Be Silly—A Case for Equal Rights, 27 min., color, 1974. Producer: WNET. Distributor: Indiana University.

Women, as well as minority group members, have often been denied equal protection under the law. The Equal Rights Amendment (ERA) is an attempt to remedy this situation. Bill Moyers examines the ERA, how it came into existence, and how its ratification would affect the lives of men and women. The title is derived from a remark by Moyers' daughter. When she expressed interest in becoming a nurse when she grew up, her father asked why she didn't consider becoming a doctor. The child responded, "Daddy, don't be silly. Girls can't be doctors." Even in the mid-1970s, the old stereotypes imposed by the media and by society have not been overcome. — N.C.

The Emerging Woman, 40 min., b&w, 1974. Producer: Women's Film Project. Distributor: Film Images.

Carefully researched by the Women's Film Project in Washington, D.C. The economic, social, and cultural history of women in the United States is traced from colonial times to the present. The accomplishments of well-known women are noted and excerpts from their writings are read. These excerpts reveal how they fought against discrimination and how they tried to dispel myths about women, especially the "feminine mystique." — C.A.E.

Inside Broadcasting, 19 min., color, 1977. Director/

Producer: Karen Back. Distributor: Post-Newsweek Stations.

Women and minority workers discuss the discrimination they previously faced within the television industry and the problems they still face on the job as producers, directors, and camerapersons. Though superficial, this film helps explain why sexist/ethnic stereotyped images abound on the screen. It also provides a positive look at the advances made by women behind and in front of the cameras. — C.A.E.

Woman Is, 12 min., color, 1975. Director: Sandy Ostertag. Distributor: Phoenix Films.

The roles and perceptions of women as mothers, lovers, workers, and wives from ancient times to the present are reflected in approximately 400 stills of sculpture, paintings, drawings, photographs, and, more importantly, ads. A good introductory film. — C.A.E.

A Woman's Place, 42 min., color, 1974. Director: Victoria Hochberg. Producer: ABC-TV. Distributor: Xerox Films.

Diverse women's issues are covered including segments on how the media affects sex roles. A children's librarian analyzes the implications of sexist fairy tales; a sociologist demonstrates sexist toys; a film teacher discusses how men and women are portrayed on the screen; anti-feminist Lionel Tiger argues that "anatomy is destiny." Bess Meyerson is the commentator. An earlier, somewhat dated, ABC News Special **Women's Liberation** (23 min., color, 1971. Director: Marlene Sanders. Distributor: Xerox Films) covers a broad spectrum of opinion about the women's movement. — C.A.E.

Women in Communications, 15 min., color, 1975. Director: Bill di Donato. Distributor: BFA Educational Media.

Free-lance cinematographer Emiko Omori steps in front of the camera to talk about her work within an industry dominated by men. She goes on to film interviews with Carol Pogash, a reporter, and Kathy Gori, a disc jockey. Candidly and articulately, they discuss how they got their jobs and what problems they encounter, especially with discrimination. For students this is an interesting career film. — C.A.E.

Women's Rights in the U.S.: An Informal History, 27 min., color, 1974. Director: Dan Klugherz. Distributor: Altana Films.

A succinct survey of American women beginning in the 1790s that emphasizes the attitudes and conditioning of women throughout the centuries. Contemporaneous drawings, cartoons, photographs, and newsreel footage illustrate the changing images of women reflected and shaped by the media. The speeches and diaries of Abigail Adams, the Grimké sisters, Susan B. Anthony, and other suffragists voice many of the concerns of today's feminists. — C.A.E.

14. Popular Culture and American Life-Styles

America: Everything You've Ever Dreamed Of, 26 min., color, 1973. Directors: Tony Ganz and Rhoden Streeter. Distributor: Films Inc.

Through interviews with sincere believers of each practice, examines four aspects of modern American culture: Sun City, Arizona, a self-contained retirement haven; honeymoon hotels, complete with heart-shaped, bubble-filled tubs and red velvet bedrooms; Campus Crusades for Christ whose members use "modern technology to help saturate the world with the word of Christ by 1980"; and Muzak, that ever-present musical system we hear at airports, doctor's offices, in elevators, and stores. — J.R.

Braverman's Condensed Cream of Beatles, 15 min., color, 1973. Director: Charles Braverman. Distributor: Pyramid Films.

A capsulized montage of the group who revolutionized popular rock music. Their cultural impact had ramifications in the clothes, hairstyles, speech, and politics of the young people of the Sixties. Composed of concert footage, newsreel, kinestasis animation, album covers, and stills of "the fabulous four," this film presents a record of the Beatles from their earliest successes ("Ed Sullivan Show") to their later political involvement (John and Yoko's bed-in, George's Concert for Bangladesh), and attempts to draw direct correlations to events and changes in American culture. — J.R.

Circus, 54 min., b&w, 1962. Director: Donald B. Hyatt. Distributor: Encyclopaedia Britannica Educational Corp.

Everyone loves the circus, especially when seen through the eyes of a child, which is how the world famous clown, Emmett Kelly, tells this story. An intimate portrait of circus life—the clowns, acrobats, and animals who live in the "backyard"—is presented for all of us who take pleasure in watching a circus! — J.R.

Crock of Gold, 19 min., color and b&w, 1976. Director. Dennis Lanson. Distributor: Dennis Lanson.

Fast-food hamburger restaurants are an increasingly popular phenomenon in our culture. This pseudo-documentary is a satirical glimpse at the institution. "Interviewed" about the work ethic and his rapid rise to success is Jim Krauss, founder of this empire. Can be used in conjunction with **Chicken Soup** (14 min., b&w, 1973. Director: Kenny Schneider. Distributor: Carousel Films) which offers a running commentary, á la Julia Child, by a thickly accented woman who is going to "put up a delicious Jewish chicken soup." — J.R.

The Great Coverup, 12 min., color, 1977. Produced, conceived, written by Henriette Montgomery. Director: Sonya Friedman. Distributor: Texture Films.

A wry, witty commentary on fashions from ancient Egypt

and Greece through modern times. Demonstrates, by use of old paintings, engravings, photographs, and recent film footage, that clothing has been an indicator of political and social roles, a sexual statement, and has even echoed the architecture of the times. Good program opener to pair with other films on social trends. — N.C.

The Renaissance Church, 30 min., color, 1976. Director: Michael Rapunzel. Distributor: The Renaissance Community.

A glossy documentary directed by the community's founder. Members are interviewed as they work in the community-owned grocery store, plant store, restaurants, record and book shops, silk screen studio, construction company (they have $100,000 in government contracts), or relaxing or performing household chores. Gives insight into the philosophies and life-style of this community, begun in 1968, which believes that there is a need to be aware of what the younger generation has to show us. — J.R.

Styles That Made a Splash, 20 min., color, 1968. Director: Ken Delmar, Jr. Distributor: Association Films.

A history of women's bathing costumes and swim suits. The changes in attire from the ankle-length bathing dress with long sleeves, stockings, and cap, to today's fashion bikinis and "le minimum" swim suits are shown to be a result of women's persistent efforts to have a more attractive and functional suit. — J.R.

Sunny Munchy Crunchy Natural Food Store, 10 min., color, 1973. Director: Richard Todd. Producer/Distributor: National Film Board of Canada.

For a variety of reasons, many Americans are turning away from the junk foods and chemical concoctions that are a major part of our national diet. This is a lighthearted look at a health food store whose proprietor is a dropout from the advertising world. More of a human interest film than an exploration of the health food movement, but is useful for opening a discussion about the current interest in natural foods. — N.C.

You Irresistible You, 11 min., color, 1975. Director: Jack Sameth. Distributor: Benchmark Films.

A humorous look at the suggestions of sexual prowess promised by the manufacturers of waterbeds, hygienic products (soaps, sprays, and deodorants for all parts of the body), tanning lotions, and creams available to the men in our culture. Features Marshall Efron as the "sensitized," "pleasure-seeking" male. Interesting comment on our willing acceptance of these products and our need to be "one of the crowd." — J.R.

15. The Death of the Mass Media?

Arts: Exploring Inner Space, 24 min., color, 1970. Director: Peter Thurling. Producer: Hobel-Leiterman. Distributor: Document Associates.

The concept of man as an art form is explored through reports on Gerald Gladstone and his sculpture-as-furniture, Stan Vanderbeek's all-encompassing cinema experience, the Movie-drome, John Cage's moog synthesizer compositions, and The Commune, an improvisatory theater group in lower Manhattan. Uneven and muddled, with weak transitions between subjects, but some interesting ideas are presented. From the *Towards the Year 2000* series. — B.C.

Cinema: The Living Camera, 24 min., color, 1972. Director: Beryl Fox. Producer: Hobel-Leiterman. Distributor: Document Associates.

Interviews with actors Robert Ryan and Jean-Louis Trintignant, critics Pauline Kael and Judith Crist, writer-director Melvin Van Peebles, and Movie-drome creator Stan Vanderbeek, in addition to footage of such innovations as Ontario's multi-screen Cinesphere, experimental laser holography, and Random Access Video Editing Consoles. Leads to the feeling that cinema is becoming more accessible to more new filmmakers, bringing with it a greater aesthetic and technical complexity. The narrator's conclusion, however, is that "movies will always reflect the tastes and fantasies of the people who pay to see them and that is all of us." From the *Towards the Year 2000* series. — B.C.

Experiments in Motion Graphics, 13 min., color, 1968. Producer: John Whitney. Distributor: Pyramid Films.

Very static despite its intricate moving designs, the film illustrates computer graphics techniques and problems. Compared with linear music in its unfolding through time, the designs are filmed blindly and played back after the film is developed. Only then does the filmmaker know what his images look like. A rather unique and expensive art form. — M.C.

Fahrenheit 451, 112 min., color, 1966. Director: François Truffaut. Distributor: Universal 16.

In a society of the future, the written word is forbidden and the only semblance of popular culture is the stupefying state-produced television programming broadcast onto the eight-foot wall monitors that are the pride of every home. A government bookburner's life is changed when he saves a copy of *David Copperfield* from the flamethrower. Ray Bradbury's prophetic novel is given a first-class treatment by director François Truffaut, cinematographer Nicolas Roeg, and composer Bernard Herrmann. — B.C.

The Four Day Week, 26 min., color, 1968. Producer: CBS News. Distributor: McGraw-Hill Films.

Apparently one of the more pleasant problems of the future will be what to do with our expanded leisure time. Discusses our concepts of work (work is necessary) and leisure (leisure is a reward for work) and suggests that we will have to alter those concepts because overproduction and automation are making work unnecessary. Some people who have a psychological need to work may even have to pay for the privilege. It seems highly unlikely that

we will ever reach the state of full-time leisure that this film contemplates, but it does present the necessity for planning leisure time creatively to achieve satisfaction that is not always possible on the job. — M.C.

Future Shock, 42 min., color, 1972. Producer: Metromedia Producers Corporation. Distributor: McGraw-Hill Films.

Derived from Alvin Toffler's book, a series of sketches on what the future has in store for us: humanlike robots, transplants, genetic supermarkets, blue-skinned people, etc. Narrator Orson Welles ominously appears and lurks in the corners of the frame to impress us with the seriousness of the subject which unfortunately is treated in pop sci-fi and very unserious fashion. — M.C.

Media: Messaging the Mind, 24 min., color, 1972. Director: Patrick Corbett. Producer: Hobel-Leiterman. Distributor: Document Associates.

Reports on changes in the growth and use of mass media with a particular emphasis on the electronic news media. Cable TV, holograms, laser broadcasts, specialization of print media, portable video units, and image making in political campaigns are covered through documentary footage and interviews with noted journalists. The best and most informative of the *Towards the Year 2000* series and the one least likely to date. — B.C.

The Moving Image—Super-8, 27 min., color, 1976. Director: Benjamin Strout. Distributor: Indiana University Audio-Visual Center.

Documents the progress of students at Indiana's Manchester High School as they embark on a nine-week super-8 filmmaking course. The students employ a wide variety of cinematic styles to make their own shorts. — B.C.

Music: The Electronic Edge, 24 min., color, 1972. Director: Peter Thurling. Producer: Hobel-Leiterman. Distributor: Document Associates.

A look at avant garde trends in music, emphasizing electronic and spiritual concepts. Focuses on percussionist John Wyre, composer John Cage and his revolutionary synthesizer compositions, and Professor David Rosenbloom's creation of melodies by channeling the brain's alpha waves through a computer. From the *Towards the Year 2000* series. — B.C.

Work: Coping with the 20-Hour Week, 22 min., color, 1972. Producer: Hobel-Leiterman. Distributor: Document Associates.

Like **The Four Day Week**, this film looks ahead to the year 2000 when people will be freed from the necessity to work and will devote their time to what is important to them. Examines a few jobs that already have ample leisure time: airplane pilots, computer programmers, masseurs. Also looks at a book printing cooperative where everyone works for a minimal salary and shares everything—eating and living space, work—communally. — M.C.

Additional Resources

Filmographies

American Folklore Films and Videotapes: An Index. Memphis: Center for Southern Folklore, 1976. Over 1800 titles of films and videotapes on various aspects of folk tradition.

Artel, Linda, and Susan Wengraf. *Positive Images: A Guide to Non-Sexist Films for Young People*. San Francisco: Booklegger Press, 1976. A guide to over 400 films, videotapes, slide sets, and filmstrips.

Buteau, June D. *Nonprint Materials on Communication*. Metuchen, N.J.: Scarecrow Press, 1976. Films and videotapes about communication. Includes a section on the mass media.

Cyr, Helen W. *A Filmography of the Third World: An Annotated List of 16mm Films*. Metuchen, N.J.: Scarecrow Press, 1976. Arranged by geographical area.

Dawson, Bonnie. *Women's Films in Print*. San Francisco: Booklegger Press, 1975. Eight hundred 16mm films by women. Arranged by filmmaker, with title and subject indexes.

Educational Film Library Association. *American Issues Forum: Film List*. New York: EFLA, 1975. Annotated list of over 200 films covering the American Issues Forum calendar of nine monthly issues (36 weekly subtopics) that provide a framework for the exploration of matters of common concern to all citizens.

Limbacher, James L. *Movies About Movies*. New York: EFLA, 1971. An annotated listing of films on the history, technique, and theory of motion pictures.

Martin, Marie. *Films on the Future*. Washington, D.C.: World Future Society, 1977. A subject listing of films relating to the future.

Miller, David C. "Futures on Films." *Sightlines*, Jan./Feb. 1973, pp. 4–11, 29–31. Critical annotations of films for futures studies.

Women's Films: A Critical Guide. Bloomington, Ind.: Indiana University Audio-Visual Center, 1975. Subject list of films made for and by women.

Film Archives

Rose, Ernest D. *World Film and Television Study Resources: A Reference Guide to Major Training Centers and Archives*. Bonn, Germany: Friedrich-Ebert-Stiftung, 1974. A list of film archives.

Television Archives

Because of television's pervasive influence, it is becoming more important for historians, sociologists, and other researchers to have access to broadcast materials for study purposes. Following is a list of television archives in the U.S. Regulations governing use of their holdings vary; therefore each institution should be contacted concerning access to their collections.

Library of Congress, Motion Picture Section, 10 First St., S.E., Washington, DC 20540. Holdings include a selection of TV documentary, educational, and entertainment films and videotapes.

Museum of Broadcasting, 1 E. 53 St., New York, NY 10022. Houses a growing collection of radio and television programs.

The Peabody Collection, School of Journalism, University of Georgia, Athens, GA 30602. Houses about 12,000 radio and television programs which have been submitted over the years for consideration in the annual George Foster Peabody Radio and Television Awards. The television entries date back to 1948, the first year awards were given in that medium. Radio materials date back to 1940.

NATAS-UCLA Television Library, University of California, Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90024. A noncirculating collection of over 3,000 items of television programming. Emphasis is on drama, comedy, and documentary with some sports, variety shows, and musical programs. Several complete series include the Hall of Fame drama programs. On-site research screenings available by appointment.

U.S. National Archives and Records Service, Motion Picture Research Room, 8th St. and Pennsylvania Ave., N.W., Washington, DC 20408. In addition to its huge collection of government films and commercial newsreels, the National Archives have permission from CBS to make videocassettes of their news transmissions.

Vanderbilt Television News Archive, Vanderbilt University, Joint University Libraries, Nashville, TN 37203. A collection of the evening newscasts of ABC, NBC, and CBS, started in 1968 and added to each week. The collection also includes presidential television speeches since 1970, Democratic and Republican conventions since 1968, and all 300 hours of the Watergate hearings. For a moderate fee, tapes may be rented or viewed at the Archive.

Distributors

Action for Children's Television (ACT), 46 Austin St., Newtonville, MA 02160

Altana Films, 340 E. 34 St., New York, NY 10016

Arts Communications, 14 E. 11 St., New York, NY 10003

Association Films, 600 Grand Ave., Ridgefield, NJ 07657

BFA Educational Media, 2211 Michigan Ave., P.O. Box 1795, Santa Monica, CA 90406

Benchmark Films, Inc., 145 Scarborough Road, Briarcliff Manor, NY 10510

Blackhawk Films, Eastin-Phelan Distributing Corporation, Davenport, IA 52808

Stephen Bosustow Productions, 1649 Eleventh St., Santa Monica, CA 90404

Brooklyn College, Department of Television and Radio, Brooklyn, NY 11210

Budget Films, 4590 Santa Monica Boulevard, Los Angeles, CA 90029

CLIO, 30 E. 60 St., New York, NY 10021

Campus Films, 2211 N. Burling, Chicago, IL 60614

Carousel Films, Inc., 1501 Broadway, New York, NY 10036

Churchill Films, 662 N. Robertson Boulevard, Los Angeles, CA 90069

Cinema V–16mm, 595 Madison Ave., New York, NY 10022

Connecticut Films, 6 Cobble Hill Road, Westport, CT 06880

Consumer Reports Films, 256 Washington St., Mount Vernon, NY 10550

Tom Davenport Films, Pearlstone, Delaplane, VA 22025

Document Associates, 880 Third Ave., New York, NY 10022

Document CB, 489 Broome St., New York, NY 10013

Eccentric Circle Cinema Workshop, P.O. Box 315, Franklin Lakes, NJ 07417

Educational Audio Visual, Inc., Pleasantville, NY 10570

Electronic Arts Intermix, 84 Fifth Ave., New York, NY 10011

Encyclopaedia Britannica Educational Corporation, 425 N. Michigan Ave., Chicago, IL 60611

Pablo Figueroa, 321 W. 22 St., #4B, New York, NY 10011

Film Images, 17 W. 60 St., New York, NY 10023

Filmfair Communications, 10900 Ventura Blvd., Studio City, CA 91604

Films Inc., 1144 Wilmette Ave., Wilmette, IL 60091

Independent Television Corporation, 555 Madison Ave., New York, NY 10022

Indiana University Audio-Visual Center, Bloomington, IN 47401

Janus Films, 745 Fifth Ave., New York, NY 10022

Dennis Lanson, 313 W. 78 St., New York, NY 10024

Learning Corporation of America, 1350 Ave. of the Americas, New York, NY 10019

Lucerne Films, 200 Winston Dr., Suite 1415, Cliffside Park, NJ 07010

McGraw-Hill Films, 1221 Ave. of the Americas, New York, NY 10020

Macmillan Films, 34 MacQuesten Parkway S., Mount Vernon, NY 10550

Mass Media, 2116 N. Charles St., Baltimore, MD 21218

Museum of Modern Art, Department of Film-Circulating Programs, 11 W. 53 St., New York, NY 10019

National Film Board of Canada, 1251 Ave. of the Americas, New York, NY 10020

New Day Films, P.O. Box 315, Franklin Lakes, NJ 07417

New Yorker Films, Inc., 43 W. 61 St., New York, NY 10023

Open Circle Cinema, P.O. Box 315, Franklin Lakes, NJ 07417

Paramount Oxford Films, 1138 North Las Palmas Ave., Hollywood, CA 90038

Patchke Productions, 31 W. 12 St., New York, NY 10011

Pennebaker, Inc., 56 W. 45 St., New York, NY 10036

Perennial Education, P.O. Box 236, 1825 Willow Road, Northfield, IL 60093

Phoenix Films, Inc., 470 Park Ave. South, New York, NY 10016

Post-Newsweek Stations, Broadcast House, 40th and Brandywine Streets, N.W., Washington, DC 20016

Pyramid Films, Box 1048, Santa Monica, CA 90406

rbc films, 933 N. La Brea Ave., Los Angeles, CA 90038

The Renaissance Community, 71 Avenue A, Turners Falls, MA 01376

Roa Films, 1696 N. Astor St., Milwaukee, WI 53202

S-L Film Productions, P.O. Box 41108, Los Angeles, CA 90041

Soho Cinema Ltd., 225 Lafayette St., New York, NY 10012

Laura Stepal, 7140 N. McAlpin, Chicago, IL 60646

Swank Motion Pictures, 201 S. Jefferson Ave., St. Louis, MO 63166

TeleVisions, P.O. Box 21068, Washington, DC 20009

Texture Films, 1600 Broadway, New York, NY 10019

Third World Newsreel, 160 Fifth Ave., Room 911, New York, NY 10010

Time-Life Films, Time & Life Building, 1271 Ave. of the Americas, New York, NY 10020

Twyman Films, 329 Salem Ave., Dayton, OH 45401

United Artists 16, 729 Seventh Ave., New York, NY 10019

Universal 16, 445 Park Ave., New York, NY 10022

University of California Extension Media Center, 2223 Fulton St., Berkeley, CA 94720

University of Southern California, Film Distribution Center, Division of Cinema, University Park, Los Angeles, CA 90007

Vision Films, P.O. Box 48896, Los Angeles, CA 90048

Warner Bros. Nontheatrical Division, 4000 Warner Blvd., Burbank, CA 91505

Weston Woods Studios, Weston, CT 06883

P. White, 15 Everett St., Apt. 33, Cambridge, MA 02138

Wholesome Film Center, 20 Melrose St., Boston, MA 02116

Wombat Productions, Little Lake, Glendale Road, Box 70, Ossining, NY 10562

Xerox Films, 245 Long Hill Road, Middletown, CT 06457

Xerox P.R. Film Library, West Glen Films, 656 Fifth Ave., New York, NY 10017

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